DOCUMENT RESUME

ED 073 556 24 EA 004 946

| | |
|---|---|
| TITLE | Course Goals in Music, Grades K-12. Critique Draft. |
| INSTITUTION | Multnomah County Intermediate Education District, Portland, Oreg. |
| SPONS AGENCY | National Center for Educational Research and Development (DHEW/OE), Washington, D.C. Regional Research Program.; Oregon State Board of Education, Salem. |
| BUREAU NO | BR-2-J-032 |
| PUB DATE | 72 |
| CONTRACT | OEC-X-72-0026(257) |
| NOTE | 197p.; Tri-County Goal Development Project |
| AVAILABLE FROM | Hard copy is not available |
| EDRS PRICE | MF-$0.65 HC Not Available from EDRS. |
| DESCRIPTORS | Course Content; *Course Objectives; *Curriculum Development; *Development; Educational Accountability; Educational Objectives; *Music; Music Activities; Music Appreciation; *Music Education; Music Reading; Public Schools |

ABSTRACT

This document on course goals in music is one part of a critique series dealing with the development and evaluation of course goals in six subject matter areas for grades K-12. The series provides an initial pool of course-level goals that are expected to be of considerable value in assisting educators with goal definition related to curriculum planning and development, instruction, evaluation, and accountability. Course goals for music are organized according to subject matter. The elements of music goals include goals on rhythm, melody, texture, timbre, structure, expression, and mood. Other broad goal groups include reading music, musical history and style, listening to music, performing music, creating music, the role of music in society, and valuing and evaluating music. There are four sets of indexes so that course goals may be retrieved by subject matter, knowledge and process, subject area, and career education. (Page 156 may reproduce poorly.) Related documents are EA 004 941-945, EA 004 947-948, and ED 061 043. (Author/DN)

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# COURSE GOALS IN MUSIC

## GRADES K-12

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COURSE GOALS DEVELOPMENT

MUSIC
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# INTRODUCTION

A detailed description of the needs to which this collection of resources is responding, the background, the goal types, the goal codes, and the potential uses of this collection of course goals and their supporting materials are to be found in the accompanying booklet, Course Goals General Introduction. The aim of that booklet is to provide users of the course goal collections in Art, Biological and Physical Science, Health Education, Language Arts, Mathematics, Music, Social Science, and Physical Education with a comprehensive guide to the use, revision, and further development of these planning and evaluation resources.

This brief additional introduction has the more practical goals of: (a) presenting a brief orienting overview of the purposes, nature, and potential uses of the products of the Goal Development Project, and (b) demonstrating how to read and interpret the materials in this collection.

Following is a guide to the contents of the introduction:


Page

The purposes, nature, and potential uses of this Course Goal collection:

- Why do we need to state learning goals? . . . . . 2
- What kind of goals are in this collection? . . . . . 2
- How do program and course goals differ from behavioral and performance objectives? . . . . . 3
- Where did the program and course goals come from? . . . . 5
- What can the goals in this collection be used for? . . . 6
- Will help be available for evaluating attainment of goals in this collection? . . . . . 9
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The purposes, nature, and potential uses of this Course Goal collection.

Why do we need to state learning goals?

If the basic purpose of education is to help learners to grow and change, then educators and learners must decide and communicate to one another what directions that growth should take and what changes are possible and desirable. Parents, school boards, and the community also have a role to play in influencing educational growth and change. This responsibility can be exercised most rationally if the proposed directions of that growth and change are shared with them in clear and explicit goal statements.

This collection of program and course goals in music is a nonprescriptive resource for educators and boards of education who wish to design and execute learning plans and policies more efficiently and effectively. It is envisioned that school systems will select from this collection those program goals they subscribe to; that schools within a system will select those course goals they believe appropriate to the needs of their communities and students; and that teachers will devise experiences and testing methodologies to meet these goals that are appropriate to the interests and abilities of their students.

What kind of goals are in this collection?

Two types of learning outcomes are included in this collection -- program goals and course goals. They differ in level of generality, with program goals describing broader outcomes and course goals the more specific outcomes relating to them. Also, they differ in the type of planning for which they are suited. Program goals usually serve as guides to planning and organizing programs at district and area levels. Course goals usually serve as guides to planning courses in schools, departments, and classrooms.

At the classroom teacher level the course goals must undergo a final translation into instructional goals and learning experiences. Relying upon the professionalism of teachers, the Goal Development Project has chosen not to intrude into this level, which is concerned with the professional assembling and adapting of resources and methodology needed to achieve the course goals.

How do program and course goals differ from behavioral and performance objectives?

Figure 1 is an illustration from Language Arts of four levels of goals. Examples of behavioral and performance objectives have also been added to show how they differ from the program and course goals defined in the Project.

Note that program and course goals clearly specify a desired learning outcome. But the "behavioral objective" specifies the method of measurement as well as the desired behavior, while "performance objective" adds prerequisites and proficiency level.

The Tri-county Goal Development Project has chosen to produce program and course goals which are suitable for instructional planning, without being constrained by the measurement demands of behavioral objectives or the prerequisites and proficiency levels of performance objectives. Thus, teachers and students are provided explicit statements of possible learnings for which they can accept accountability in ways most suitable to their instructional circumstances. The teacher and student are free to select those methods of achieving selected outcomes which seem most promising within the constraints of their resources and capabilities. This provides for more flexible teaching and learning than teaching machines and other teaching systems based on behavioral and performance objectives. Such an approach places greater demands on the

Figure 1

**System Goal**

The student is able to communicate with others, both orally and in writing, in a manner that satisfies his need for expression and the requirements of those under whom he may become employed or receive further education.

**Program Goal**

P. The student is able correctly to apply the conventions of English grammar and usage in speaking and writing.

**Course Goal**

K. The student knows that special verb forms exist for use with singular and plural subjects.

P. The student is able to use appropriate singular and plural verbs with singular and plural subjects.

**Instructional Goal**

K. The student knows the singular and plural forms of the verb "to be" for present and past tenses:

| S | P | S | P |
|---|---|---|---|
| I am | We are | I was | We were |
| You are | You are | You were | You were |
| He, she is | They are | He, she was | They were |

P. The student is able to use appropriate singular and plural forms (present and past tense) of the verb "to be" with singular and plural subjects in writing sentences.

**Behavioral Objective (Method of Measurement Specified)**

Given 20 sentences, ten with plural subjects and ten with singular subjects, the student will identify the correct number form of the verb (is, are).

**Performance Objective (Prerequisites and/or Proficiency Levels Specified)**

Given 20 sentences, ten with plural subjects and ten with singular subjects, the student will identify the correct number form of the verb (is, are) with at least 90% accuracy.

ingenuity and professionalism of teachers but has far greater potential because of its consistency with motivational principles and its reliance on the trained judgment of the professional on the scene.

Where did the program and course goals come from?

The program goals were prepared by the Portland School District Evaluation Department in consultation with administrators, teachers, and curriculum specialists throughout the metropolitan Portland area. The course goals were developed by outstanding teachers guided by such models and guides as were available, and supported by tri-county and Oregon State Board of Education curriculum and evaluation personnel.

More than 40 local school districts in the tri-county area of metropolitan Portland are active in the Project. This has been achieved through the leadership of the intermediate educational districts of the three counties. Representatives from Oregon school districts outside the metropolitan Portland area, from Washington State, and from private school systems have also made valuable contributions.

Its broad base of participation strengthens the Project in a number of ways. First, it provides greater financial and personnel support than any single participant could provide. Second, it makes it possible to draw upon a large and nationally representative pool of teacher talent in organizing goal development committees. Third, it provides a widely representative testing ground for the theories and products of the Project. In less than two years there have already been substantial payoffs. Reports indicate that even the critique collections have been used extensively in curriculum development and evaluation the past year and summer.

School districts contribute services of teachers to the Project, using local curriculum funds. Other current sources of support are the Oregon Board of Education, the Small Grants Program of the Regional

Office of the U.S. Office of Education, and curriculum and evaluation funds of the Multnomah, Clackamas, and Washington County Intermediate Education Districts and the Portland Public Schools.

The contributions of the Oregon State Department of Education and USOE are small in terms of the total budget of the Project, but the involvement is significant. The Project's goals are consistent with the State's interests in better educational management practices and instructional improvement. State involvement has already proved important in disseminating products, and the Project has had an influence on state developments in PPBS and educational goals at the legislative and state board level. Finally, USOE involvement provides future potentials for national dissemination and involvement.

What can the goals in this collection be used for?

School systems may use the collections as a yardstick by which to measure the adequacy of goals and objectives already in use. Goals and objectives of local courses of study and textbooks can be contrasted with the goals in this collection to see how complete they are and how well they provide for different interests, abilities, and levels of achievement. They can also be evaluated for conciseness, clarity, and accuracy using these course goals as models.

These kinds of studies can be undertaken by teachers from all levels of a school system (to assure articulation and philosophic unity); across grade levels, divisions, or high school departments (to assure agreement as to goals and ways and means of attaining them) or by individual teachers.

A related use of the goals is as a starting point for reviewing what the schools should teach and the materials to be used to support teaching. The logical sequence of discussions about what is important to teach and learn is to move from broad policy goals to program goals to course goals,

with appropriate community-board-staff-teacher-student representations at each level. The taxonomic classifications of this collection can serve as a check on higher order goal formulations, and the goals themselves can function as generators of lower order objectives and instructional plans.

The project provides an important resource for improving the quality and extent of participation of students, parents, teachers, school boards, and other citizens in deciding the mission of the schools. An intensive look at the roles of each participating group in generating, reviewing, contributing to, and approving goals will be a future task of the Project.

Another use of the collection is to provide a basis for teaching-learning accountability. If a school approves all or part of the course goals for its students, grade level, divisional, or departmental representatives may choose from them those that are best suited to individual or group aptitudes and interests.

It is possible for teachers to review goals with each student and contract for their attainment if a completely individualized program is desired. Or, it is possible to stake out a set of goals for target groups (regular classes, special classes, mini-courses, etc.). In any event, the goals themselves are sufficiently explicit that means of teaching them and of evaluating their attainment can be devised and applied individually or to groups to suit the needs of teachers and management.

Another use of the collection is the rewriting and development of courses and curricula. By making curricular options explicit and sharable, the collection can help in the development of new or modified courses of instruction and the design or redesign of curricular experiences. One important example of curriculum development fostered by this collection is cross-disciplinary education. Probably no concept is currently more

abused than "interdisciplinary education." While the goals of subject matter learning are at least implicit in the textbooks and other materials used by teachers, the goals of interdisciplinary education do not have even that questionable point of tangible reference. The Tri-county Project, through its extensive coding and retrieval systems, permits selection of goals in terms of various combinations of subject matter, educational level, types of knowledge and process, career education program goals, concepts and values, and index words. This system provides important cues for interdisciplinary planning. The goals, although printed in subject collections such as science, social science, mathematics, music, etc., may be related and grouped in and across subjects through computer retrieval by requesting those goals bearing one or more of the seven code parameters. Thus, for example, a teacher interested in a unit on marine biology can request goals dealing with related concepts in science, social science, language, mathematics, or any other subject field.

A final use of this collection is for long-range planning and systematic control of educational development. The past few years in education have demonstrated that few results of experimentation and development are transportable. The inability of educators to define clear, unambiguous statements of desired learning outcomes is an important underlying cause. The Tri-county Project is establishing sets of goals that may be used consistently for instructional planning and evaluation. The sets are open and are added to each time teachers or curriculum planners specify appropriate learnings not represented in the original collections. However, any statement admitted to the collection undergoes a rigorous process of statement, definition, and coding to insure that its utility to teachers is equal to goals already in the collection.

These collections will support all curriculum development activities in the Portland School System within a year or two, and in many other school districts in the tri-county area as well. The stability this will provide educational experimentation and development is apparent. The power of the goal collections themselves in promoting good educational planning and the ease and convenience it affords teachers in that planning is equally evident.

Other uses can be cited, but districts will discover these. In all of the above activities, districts are invited and encouraged to use the collection selectively and to add their own goals wherever this collection is insufficient to their needs. We hope that where they do add and modify, they will use the feedback forms and contribute to the expansion and improvement of the original collection.

Will help be available for evaluating the attainment of the goals in this collection?

The principal measurement-related product sought by the project developers is a set of test items related to each course goal. This set is to be so comprehensive that any teacher who selects a course goal and translates it into one or more instructional goals will be able to retrieve items, or at least examples of items, appropriate to assess the attainment of his instructional goals.

The Project is beginning to define evaluation models appropriate for assessment of goals in each of the classes of knowledge and process. These models will be used to guide both psychometricians and teachers in the development of criterion referenced test items appropriate for measuring each type of knowledge and process. Teachers using the course goals during the period the items are being developed will be asked to supply copies of their periodic and final examinations to provide materials for a comprehensive set of test items. Teacher aids for test item development based on

the different goal types are being prepared to insure the quality of the item bank. As soon as theoretical formulations relating to values, generalizations, and concepts are refined and consistent, similar work will begin in developing evaluation models and items for those classes of learning. This work should take two to five years to complete, depending on resources.

Is this the final version of the program and course goals?

No. In the development of both the program and the course goals, an effort was made to make them comprehensive, realistic, and immediately applicable to schools as they are currently organized. At the same time, these goals and the taxonomy are to be revised and improved as they are subjected to use and scrutiny by teachers and curriculum personnel. This is to be accomplished through the feedback instrument distributed with these goals.

As time passes, new goals will be called for. For this reason a provision is being made for the continual review and revision of the goals. This will be largely dependent on feedback from the field. Thus, what is being created is a complete, dynamic, open system for goal-based learning and evaluation. Such a system will be a useful resource to all those seeking to improve their understanding of what should be learned, how it should be learned, and how evaluated.

How to read and interpret the materials in this goal collection.

Following this introduction there are four sets of indexes for retrieving course goals (indicated) by four different colors: subject matter taxonomy, pink; knowledge and process classifications, yellow; subject area program goals, blue; and career education program goals, green.

Codes on the course goals refer to the materials on the colored pages. The colors are to help you find the meaning of a code found beside a course goal. Below is a description of how to read and interpret a page of course goals and its codes.

The bulk of the pages in this collection are taken up with the course goals themselves and their codes. Since our aim here is to learn how to read, interpret, and use these goals, let us look at and discuss a sample page of them from the music collection. (Please see following page.)

The number headings of the left hand column (4. Listening to Music and 4.2 Responses) are those sections and subsections of the subject matter taxonomy under which the goals on this page are classified. The subject matter taxonomy which is to be found on the pink pages in the front of the book serves as a table of contents for this collection.

By looking through the taxonomy, a user can find what topics are covered and can turn to those in which he is interested. Also, the headings may be used along with one or more of the other codes to retrieve subsets of goals from the computerized storage system. Finally, the taxonomies form a comprehensive but brief overview of the topics in each subject area judged important in K-12 curricula. As such, they form a valuable and convenient tool for curriculum and materials review and planning.

The next thing we note in column (1) under the heading "4.2 Responses (cont.)" are the Course Goals themselves. Some goals in this column have a bracket to their left. The goals inside the bracket are logically related and may be viewed as a unit.

MUSIC

(1)

4. Listening to Music

| COURSE GOALS | Level P/I/U/H | (2) Knowledge or Process Classifications | (3) Subject Area Program Goals | (4) Career Education Program Goals | (5) Other Related Content Taxonomy Headings | (6) (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 4.2 Responses (cont.) | | | | | | |
| The student knows that the ability to listen effectively can be acquired through attention to specifics and through experiences. | I U H | G2<br>K8 | 1a<br>4a<br>4b | | 4.23 | (C) Intellect<br>(V1) Aesthetic perception |
| The student knows reasons why musical appreciation requires an auditory impression to be retained in the memory (i.e., the composition cannot be seen in its entirety, as is possible in the visual arts). | I U H | K7<br>K8 | 1a<br>4a<br>4b | 4a<br>4d | 4.23 | (C) Aural memory<br>(V1) Aesthetic perception |
| The student knows that auditory impression is retained in the memory through attention, repetition, and familiarity. | I U H | K3<br>K8 | 1a<br>4a<br>4b | | 4.23 | (C) Aural memory |
| The student knows that the greater his knowledge of music, the more he can listen for and the greater his potential for enjoyment. | U H | C2<br>K3<br>K8 | 1a<br>4a<br>4b | 3c | 4.23 | (C) Mood<br>(C) Elements, music<br>(V1) Pleasure<br>(V1) Self-knowledge |
| The student is able to direct his attention toward specific factors in the music (e.g., mood, style, subject matter, tonality, instrumentation). | U H | P33<br>P62<br>P65 | 1a<br>4a<br>4b | 5a | | (C) Elements, music<br>(V1) Aesthetic perception |
| The student is able to distinguish specific factors in music he hears (e.g., characteristics of melody, structural organization, expressive characteristics). | P I U H | P33<br>P45 | 1a<br>4a<br>4b | 5a | | (C) Elements, music<br>(V1) Aesthetic perception |
| The student knows that his knowledge of the conventions of music establishes expectancies in the listening process. | I U H | K2<br>K8 | 1a<br>3a<br>4a<br>4b | | 8.12 | (C) Elements, music<br>(V1) Aesthetic perception<br>(V1) Self-knowledge |

The column (2) on the page as we move from left to right is headed "Level P/I/U/H" (primary, intermediate, upper, and higher). This code provides the teacher or curriculum planner an estimate of the level or levels at which the learning is appropriate. Many times the nature of the goal suggests continued learning over several levels, in which case all levels involved are coded. These indications of level are suggestive only, for it is evident that the appropriate time for learning varies with the interests and abilities of students.

The third column (3) is headed "Knowledge or Process Classifications." The classifications referred to are described at the front of the book on the yellow pages. All goals are roughly classified as knowledge or process depending upon whether they deal with something that is to be known or something the student is able to do. All goals, therefore, begin with the words, "The student knows..." or "The student is able to..."

The familiar knowledge/process distinction is further subdivided into twelve knowledge and seventy-nine process categories to which all course goals have been coded. It will be noted that these classifications owe a partial debt to earlier researchers; notably, Benjamin Bloom, David Krathwohl, Robert Glaser, Henry Walbesser, and Ralph Tyler in Education; Robert Gagné and Robert Miller in Psychology; Jean Piaget and Jerome Bruner in Child Development; and others.

At this point the reader may question the reason for the rather detailed and elaborate system of classifying educational outcomes that has evolved during the Project. We have found that providing teachers with these classification systems has resulted in a more critical approach to the writing of goals. A teacher in attempting to place a goal in its appropriate category may find that its intent is clearly related to one of the categories but its form of expression does not immediately identify it with that category. By rewording the goal, the teacher brings the true intent of the goal into sharper focus, and in almost every instance improves its meaning and clarity. We have also found that the

detailed classifying of knowledge and process goals provides insight into alternative ways of using them for teaching and evaluation. For example, the G2 and K8 beside the first goal on the preceding page indicate that it may be taught and evaluated either as a simple generalization (G2) or as a goal about the causes of effective listening (K8). Work has already begun in analyzing and suggesting to teachers the types of measurement appropriate for each type of knowledge goal. This work will be extended to process learning as rapidly as resources permit.

Column (4) on the page is headed "Subject Area Program Goals." In this column we find the number of one or more of the program goals found in the front of this book on the blue pages. The definition of this type of goal and its relation to course goals was discussed earlier. Here it is enough to recall that program goals are more general than course goals and that a set of program goals should constitute a description of the major overall learning outcomes expected from a program. Each course goal is cross coded to the program goal(s) to whose attainment it is most directly related.

Column (5) on the page is headed "Career Education Program Goals." In this column we may find the code of one or more of the Career Education program goals found in the front of the book on the green pages. Career education, as envisioned by the coders, concerns the total life of an individual, including day-to-day living, vocation, avocation, and leisure. Nearly every course goal bears at least an indirect relationship to career education viewed in that manner. Only those course goals, however, which have a "direct" relationship to a career education program goal have been coded to that program goal.

A "direct" relationship was interpreted to exist between a course goal and a career education program goal if a teacher could easily and naturally attach some career meaning to the instruction relating to that course goal and thus readily integrate the teaching of career education into teaching his

subject. The restriction of the codings to direct relationships as just defined means that codings to career education program goals are relatively rare in the goals written under the more detailed and technical parts of a subject's taxonomy such as the first three sections of the music taxonomy where the elements of music are addressed. In these relatively specific and technical areas, Career Education Program Goal 5a, which deals with the basic skills necessary for job entry and is found only in process goals, is often the only code found in this fifth column.

A reader should not assume that because a course goal is cross coded to a career education program goal that he should make an effort to relate it to career education in every case. That is up to himself and the policies to which he is responsible. This coding provides suggestions, not prescriptions, for curriculum planning and teaching.

A teacher may use this coding as a help in integrating a discipline and career education and vice versa, by asking himself the following question: "When I am teaching this goal, is there some aspect of career education that can usefully and naturally be brought to the attention of my students?" The cross coding, where it appears, suggests there may be and what the aspect is.

The career education code used with these goal collections makes them the first operational resource for "integrating career education and the rest of the curricula." Naturally a great deal of work has to be done to refine and extend the beginning which the present cross codings represent.

The relation of music and career education is dealt with somewhat differently in the goals found under the "7.3 Careers" subheading of the section on "7. The Role of Music in Society." The Project will continue to explore the validity and possible extensions of both the method of writing goals specifying the relation of a subject area and career education, and also the above complementary approach of cross coding goals throughout the collection to their point of contact with career education.

The coding "Other Related Content Taxonomy Headings" under column (6) is provided since goals are often rightly classified under more than one subject heading. The numbers in this column refer to the taxonomy on the pink pages at the front of the book. For purposes of computer retrieval, it is possible to request all goals which deal with a particular subject heading, and to extract not only the goals placed under that heading, but also all other goals cross-referenced to it wherever they are located in the collection. While this capability presently exists only within a subject field, it later will be provided among subject fields.

Column (7) on this page is headed "(C) Concept/(V1, V2) Value Words." This form of code is one of the newest and potentially most useful ways to describe and retrieve sets of goals, especially for interdisciplinary learning. Although explicitly singling out the concepts and values dealt with in goals is theoretically very interesting and useful, in practice it is very difficult since no valid lists of such concepts and values exist in the various subject areas. Accordingly, the codings applied in this critique edition should be viewed as experimental attempts made to solicit constructive criticism.

The paragraphs below describe briefly the definitions and procedures used in applying this code.

Words chosen to characterize values and concepts represent residuals of experience that influence the way individuals perceive and behave. Thus, the word freedom connotes certain behaviors associated with the ideal state. Likewise, a word like honesty characterizes a set of behaviors which viewed from a societal perspective characterizes an individual as honest. From an educator's point of view, the only resources available to help students acquire the desired concepts and behavioral tendencies are the knowledge and process learnings planned for and with students.

The words designating the major concepts to which a goal relates are written beside that goal in this fifth column. Words identifying concepts are preceded by "(C)" to distinguish them from the value words found in the same column.

A glance through the subject matter taxonomy on the pink pages at the front of the book reveals many headings which themselves are concept words. These headings have not been repeated as concept words on every goal under that heading, but only on those which bear the most direct and general relationship to the concept designated.

Especially important in considering the nature of values is the distinction between the instrumental processes of clarifying and forming values (V2) and values as end products to be inculcated and strived toward (V1). The curricular and methodolgical implications of teaching toward values as end products are entirely different from those concerned with the processes of value clarification and formation.

In helping students acquire and strive to attain values (V1), the educator must rely upon teaching knowledge and skills that have a logical bearing upon these values. Where he is concerned with the teaching of value clarification and formation processes (V2), he must teach such conventional skills as verifying information, relating information to criteria, and other methods of clarifying personal and social values by which the clarification, interpretation, and internalization of information can be accomplished. These are the same processes found in the Inquiry and Problem Solving Processes Classification on the yellow pages at the front of the book and are coded in column (3).

The type of values coded in column (7) of this goal collection is type (V1). Where a goal may be used to inculcate or help a student attain a value, the value is named in this column and a "(V1)" is written in front of

it. Where a process related to value formation is dealt with in a goal, it will be a process goal. The process will be indicated by the process code in column (3). Values have also been dealt with explicitly in the Music Program Goals (left column of blue page) and in section 8. of the Music Taxonomy (pink pages).

Another useful code is the Index Word. Although it does not appear on the printed page, it is keyed to each goal for retrieval in much the way documents are coded for retrieval in the familiar ERIC retrieval system. Users will have available lists of index words by discipline and across disciplines.

A most important set of materials in this manual is the Feedback Instrument. This instrument calls for the minimum information we need from you, the user, if we are to refine and expand the collection and improve its value to all users. Additional input is welcomed by phone, word of mouth, carrier pigeon, etc., after you have discussed and tried out this resource in your district. Ultimately, the success of the Project is dependent on this input.

Points of special interest about the course goal collection in music

The teacher and curriculum builder who attempt to interpret the organization and content of the course goal collection in music will benefit by keeping several things in mind. The first is that this collection is concerned only with what is to be learned, not the curriculum experiences which lead to the learning outcomes suggested. The selection and design of learning experiences are essential steps in curriculum development, but are not the concern of this collection.

The second point to be noted is that the parts of the Music Taxonomy are separate, but integral. If a student knows the structure of existing melodies, chords, and progressions, is able to distinguish them upon hearing, recall them singly or in new combinations, and encode and decode them in notation, then he is prepared for learning or engaging in the processes of listening to, performing,

and creating music. Therefore, the structure of the taxonomy first deals with musical elements analytically (1), graphically (2), and historically (3), then this knowledge is assumed in the goals dealing with processes of listening to (4), performing (5), and creating (6).

The user should therefore be aware that the goals specifying the knowledge of the elements of music which pertain to the sections on listening to (4), performing (5), and creating (6) appear earlier in the collection. Specifically, the elements of what is heard in the listening process (4) are given in goals in exploring the elements (1). The conventions of music that are performed (5) and read (2) are also in the first section (1). General goals are provided for instruments which implement performance (5) and their timbres are dealt with collectively in exploring the elements (1). Goals are written for the composing (6) processes -- processes which may correspond with universal processes in other fields of learning.

History and styles (3), which precede and are drawn upon in the three process categories (4), (5), and (6) are continued on in their current manisfestations in culture (7) and commitments (8) in the later sections.

The last two sections of the taxonomy have to do with the place of music in the lives of people. Goals for integrating (7) music with the arts and other disciplines and for understanding cultural manifestations are given. The last section (8) has goals for understanding (the reasons) why music has a place in people's lives.

The valuing and evaluating section (8) of the taxonomy stresses what the student may learn about the ways values are formed and ways that judgments are possible within various value systems rather than goals inculcating particular values. Finally, the dynamics of commitment are explored in goals which deal with the effect of commitments to music on one's life and the collective effect of commitments upon culture.

# SUBJECT MATTER TAXONOMY

# MUSIC SUBJECT MATTER TAXONOMY

1. The Elements of Music

   1.1 Rhythm

      1.11 Duration

      1.12 Pulse

      1.13 Accent

      1.14 Meter

      1.15 Tempo

      1.16 Augmentation and diminution

      1.17 Polyrhythms

   1.2 Melody

      1.21 Pitch

      1.22 Intervals

      1.23 Scales

   1.3 Texture

      1.31 Monophony, polyphony, homophony

      1.32 Harmony and tonality

         1.321 Intervals

         1.322 Chords

         1.323 Chord progression

         1.324 Cadences

         1.325 Modulation

      1.33 Polytonality and atonality

1.4 Timbre

1.41 Vocal

1.42 Instrumental

1.43 Environmental

1.5 Structure

1.51 Elements of form

1.511 Note and figure

1.512 Phrase

1.513 Period

1.52 Simple forms

1.521 Two-part song (AB)

1.522 Three-part song (ABA)

1.523 Fugue

1.524 Passacaglia

1.525 Theme and Variations

1.526 Rondo

1.527 Minuet and Trio

1.528 March

1.529 Sonata-Allegro

1.53 Compound forms

1.531 Sonata

1.532 Concerto

1.533 Suite

1.534 Song cycle

1.535 Cantata

1.536 Oratorio

1.537 Mass

1.538 Others

1.54 Combined art forms

1.541 Opera

1.542 Ballet

1.543 Musical and Operetta

1.544 Others

1.6 Expression

1.61 Dynamics

1.62 Tempo

1.63 Timbre

1.7 Mood

2. Reading Music

2.1 Rhythm

2.2 Pitch

2.3 Expression

3. Musical History and Style

3.1 Antiquity and Middle Ages

3.2 Renaissance

3.3 Baroque

3.4 Classic

3.5 Romantic

3.6 Impressionistic

3.7 Twentieth Century

4. Listening to Music

4.1 General background

4.2 Responses

4.21 Physical

4.22 Emotional

4.23 Intellectual

5. Performing Music

5.1 Readiness

5.11 Emotional

5.12 Mental

5.13 Physical

5.2 Guided response

5.3 Practice

5.31 Individual practice

5.32 Group practice

5.4 Rehearsal

5.41 Resolution of uncertainty

5.42 Interpretation

5.43 Synthesis

5.5 Origination

5.6 Performance

6. Creating Music

6.1 Knowledge and process in creativity

6.11 The compositional framework

6.12 Composition

6.13 Rehearsal and performance

6.14 Evaluation

6.15 Other dimensions in creativity

7. The Role of Music in Society

7.1 Arts

7.2 Cultures

7.3 Careers

7.4 Technology

8. Valuing and Evaluating Music

8.1 Formulation of musical values

8.11 Affective response

8.12 Aesthetic response

8.2 Bases for comparing different kinds of music

8.3 Bases for judging (evaluating) the worth of music

8.4 Commitment to music

# KNOWLEDGE
# AND
# PROCESS
# CLASSIFICATIONS

-Knowledge Categories-

G1 Principals and Laws

G2 Simple Generalizations

K1 Conventions: Names and Nomenclature

K2 Conventions: Symbols, Rules, Standardized Processes, Definitions

K3 Properties, Parts, Characteristics, Features, Elements, Dimensions

K4 Trends and Sequences

K5 Similarities and Differences, Discriminations, Classifications

K6 Contexts, Locations, and Orientations

K7 Operations, Methods of Dealing with, Functions

K8 Cause and Effect Relationships (Costs and Benefits)

K9 Criteria or Standards

K10 Non Cause-Effect Relationships

-Inquiry-Problem Solving Processes-

P1 Input — Acquiring Information

- P11 Viewing
- P12 Hearing
- P13 Feeling (tactile)
- P14 Smelling
- P15 Tasting
- P16 Using sense extenders

P2 Input Verification — Insuring Validity and Adequacy

- P21 Evaluating authoritativeness of sources
- P22 Evaluating logical consistency and accuracy
- P23 Evaluating relevance to desired learning purposes
- P24 Evaluating adequacy for acting or deciding (comprehensiveness and depth)

P3 Preprocessing — Organizing Information

- P31 Labeling, naming, numbering, coding
- P32 Recording, listing
- P33 Classifying, categorizing, grouping, selecting, according to criteria
- P34 Ordering, sequencing
- P35 Manipulating, arranging, transforming, computing
- P36 Estimating
- P37 Summarizing, abstracting

P4 Processing I — Interpreting Information (drawing meaning from data)

- P41 Decoding verbal and non-verbal symbols (reading and literal translating)
- P42 Inferring, interpolating, extrapolating
- P43 Analyzing
- P44 Associating, relating, equating
- P45 Comparing, contrasting, discriminating
- P46 Synthesizing
- P47 Testing against standards or criteria
- P48 Generalizing

P5 Processing II — Using information to Produce New Information

- P51 Theorizing, predicting
- P52 Formulating hypotheses
- P53 Testing hypotheses
- P54 Revising hypotheses

P6 Output I — Acting on the Basis of Information

- P61 Reacting
- P62 Making decisions
- P63 Solving problems
- P64 Restructuring values (adapting, modifying)
- P65 Restructuring behavior (adapting, modifying)
- P66 Encoding verbal and non-verbal symbols prior to communication
- P67 Creating on the basis of knowledge and process

P7 Output II — Communicating Information

- P71 Vocalizing (non-verbal)
- P72 Gesturing, moving
- P73 Touching
- P74 Speaking
- P75 Writing
- P76 Using art media (painting, drawing, sculpting, constructing, etc.)
- P77 Dramatizing
- P78 Singing, playing instruments
- P79 Dancing

SUBJECT AREA

PROGRAM GOALS

# MUSIC PROGRAM GOALS

The student, completing the appropriate music curriculum,

| | |
|---|---|
| 1a. Knows the function of sound and silence in music and the many ways it has been and may be used to communicate ideas, feelings, and moods. | 1b. Values the potentials of sound and silence as a means of human communication. |
| 2a. Is able to interpret the conventions of rhythm, melody, harmony form and expression as they appear in reading and notation through both cognitive and kinesthetic response. | 2b. Values conventional music symbols as a necessary "language" for preserving and communicating musical ideas and compositions. |
| 3a. Understands the development of music through history and the ways in which music has contributed through its literature to the total culture. | 3b. Values the perspective and insight that knowledge of this country's Western and non-Western musical heritage provides to oneself and other members and cultural groups in the society. |
| 4a. Is able to interpret what music communicates and to understand the process by which he may add to his interpretive abilities. | 4b. Values the personal satisfactions that are achieved through increased ability to interpret musical communication. |
| 5a. Is able to sing and to use musical instruments to satisfy personal needs and standards; to explore, experiment, and discover. | 5b. Values the self-confidence and personal satisfactions that are achieved through expressing oneself musically, through the discipline required to perform effectively and through experimentation and discovery. |
| 6a. Is able to use his own unique imagination, emotion, and energy in creating and expressing music. | 6b. Values the ideas and inspirations that are a part of the creative process. |
| 7a. Is able to interpret the life and values of this and other cultures as revealed through music and to relate them to man's many concerns. | 7b. Acquires respect for this and other cultures and values the contributions of music in his own life and that of others. |
| 8a. Knows ways that values are formed and is able to make value judgments about all types of music he performs or listens to in terms of appropriate standards. | 8b. Values the pleasure afforded by the ability to perceive, interpret, and communicate music in terms of critical standards. |

# CAREER EDUCATION
# PROGRAM GOALS

CAREER EDUCATION PROGRAM GOALS

| | Awareness K-6 | Exploration 7-10 | Preparation 11-12 |
|---|---|---|---|
| 1. Attitudes and Values Toward Self and Others | X | X | X |
| 2. Attitudes and Values Toward Work | X | X | X |
| 3. Career Education and the Total Curriculum | X | X | X |
| 4. Career Exploration | | X | X |
| 5. Career Preparation | | X | X |
| 6. Career Placement and Employment | | | X |

Regardless of the instructional level at which each group of program goals is introduced, continuous development and reinforcement through the remaining years of education is expected.

# CAREER EDUCATION PROGRAM GOALS

1. Attitudes and Values Toward Self and Others

   a. The student knows the physical and emotional benefits of understanding and respecting self and others throughout life.

   b. The student knows that the major sources of understanding, acceptance, and respect of self are understanding, acceptance, and respect for others.

   c. The student knows that success in his career is dependent on satisfactory interpersonal relationships with employers and fellow workers.

2. Attitudes and Values Toward Work

   a. The student knows the personal, social, economic, and political reasons for work in our society.

   b. The student knows that work is a dignified human activity which gives rights to and requires responsibilities from its participants.

   c. The student knows that in our society he is dependent on the goods and services of others for his welfare and survival.

3. Career Education and the Total Curriculum

   a. The student knows that skill in job exploration, selection, and preparation can lead to continuing career enhancement and personal fulfillment.

   b. The student is able to identify career alternatives, select those consistent with his values and goals, and implement chosen courses of action.

   c. The student knows the physical and psychological reasons for seeking a balance between work and leisure activities.

4. Career Exploration

   a. The student is able to evaluate his aptitudes, interests, and abilities in exploring career opportunities.

   b. The student knows the major factors that may affect his career opportunities and decisions (e.g., physical, social, economic, educational, cultural, and technological).

   c. The student knows that individuals can learn to function effectively in a variety of occupations.

d. The student knows that every career has entry, performance, physical, attitudinal, and educational requirements.

e. The student knows that career choice may help determine friends, associates, and status in the community.

f. The student is able to select a tentative career choice based upon exploration of a wide variety of occupations.

g. The student knows that career choice affects the amount and type of leisure activity that may be pursued.

5. Career Preparation

a. The student is able to develop and apply the basic skills and behaviors required to perform one or more entry level jobs.

b. The student is able to employ the followihg organizational skills appropriate to the career of his choice:

1. identify the objectives of a task
2. specify the resources required
3. outline the steps necessary for completion
4. perform the actual operations
5. evaluate the final product

6. Career Placement and Employment

a. The student is able to make an assessment of the labor market to determine opportunities that will advance his career.

b. The student knows the educational opportunities that exist beyond grade 12 for the enhancement of his career skills and his personal development.

c. The student knows the advantages and responsibilities associated with working independently, as a member of a team, and under direct supervision.

d. The student knows that the acceptance of a task requires the acceptance of responsibilities to himself and others.

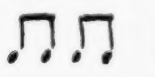
e. The student knows the opportunities for vertical and lateral mobility within his career cluster.

# COURSE GOALS

1. The Elements of Music

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Headings | Taxonomy (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 1.1 Rhythm | | | | | | |
| The student knows the location and use of print and non-print materials related to music rhythm: (E.g., card catalog: "Musical Meter and Rhyme"; "Music-Analysis and Appreciation"; Area and Local Audiovisual Catalogs: "Music, Rhythm"; "Music, Teaching"; Reader's Guide: Music-Analysis, Interpretation; Music-Instructional Study). | P I U H | K6 | 2a | | | (C) Resources, musical<br>(V1) Inquiry |
| The student knows that all music has rhythm. | P I U H | G2<br>K3 | 1a | | | (C) Rhythm<br>(V1) Aesthetic perception |
| The student knows that rhythm is the arrangement of successive sounds and silences according to their relative accent and duration. | I U H | K2 | 1a | | | (C) Rhythm<br>(V1) Aesthetic perception |
| The student knows various rhythmic elements which control his body (e.g., pulse, respiration). | P I U H | K7 | 1a | | | (C) Rhythm<br>(C) Movement<br>(V1) Self knowledge |
| The student knows rhythm patterns which exist in nature (e.g., the seasons, waves, rotation of earth). | I U H | K3 | 1a | | | (C) Rhythm<br>(V1) Aesthetic sensitivity |
| The student is able to respond physically to musical rhythm in various patterns of movement (e.g., walk to music, skip to music). | P I U H | P41<br>P65<br>P72 | 1a | 5a | | (C) Rhythm<br>(C) Movement |
| The student knows that the major characteristics of rhythm include duration, pulse, accent, meter and tempo. | P I U H | K3 | 1a | | | (C) Rhythm<br>(V1) Aesthetic perception |
| The student is able to move rhythmically according to patterns of pulse, accent, etc. | P I | P65<br>P72 | 1a | 5a | | (C) Rhythm<br>(C) Movement |

1. The Elements of Music
1.1 Rhythm

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 1.11 Duration | | | | | | |
| The student knows that the relative duration of sounds and silences form the basis of rhythm. | P I U H | K3<br>K8 | 1a | | 2.1 | (C) Rhythm<br>(V1) Aesthetic perception |
| The student is able to relate the duration of a sound to visual indicators (e.g., gesturing with hand, blank notation, staff notation). | P I U H | P44<br>P72 | 1a<br>2a | 5a | | (C) Rhythm<br>(C) Symbols |
| The student knows symbols which may be used to designate the relative duration of sounds and silences (e.g., graphic, clocked, iconic). | P I U H | K2 | 2a | | 2.1<br>6.0 | (C) Rhythm<br>(C) Symbols |
| The student knows the standard written symbols used to designate the relative duration of the musical sounds and silences (e.g., notes, rests, fermata). | P I U H | K2 | 2a | | 2.1 | (C) Rhythm<br>(C) Symbols |
| The student is able to decode (read) standard symbols used to designate the relative duration of sounds and silences. | P I U H | P41 | 2a | 5a | 2.0 | (C) Rhythm<br>(C) Symbols<br>(V1) Mastery - virtuosity |
| The student is able to encode (write) symbols to designate the relative duration of sounds and silences. | P I U H | P66 | 2a | 5a | 6.0 | (C) Rhythm<br>(C) Symbols<br>(V1) Mastery - virtuosity |
| The student knows that rhythmic patterns consist of groupings of sounds and/or silences. | P I | K3 | 1a | | | (C) Rhythm<br>(V1) Aesthetic perception |
| The student is able to distinguish between even and uneven patterns (e.g.,  ). | P I | P33<br>P45 | 2a<br>4a | 5a | | (C) Rhythm<br>(C) Symbols<br>(V1) Aesthetic perception<br>(V1) Mastery - virtuosity |
| The student is able to devise patterns of rhythm. | P I U H | P35<br>P67<br>P78 | 1a<br>6a | 5a | 6.0 | (C) Rhythm<br>(V1) Creativity<br>(V1) Imaginativeness |

1. The Elements of Music
1.1 Rhythm

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Headings | Taxonomy (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 1.12 Pulse | | | | | | |
| The student knows that the flow of time in music is articulated through pulses. | P I U H | G2<br>K2 | 1a | | | (C) Rhythm |
| The student is able to respond to the underlying pulse in music (e.g., with physical movement, with instruments). | P I | P41<br>P65<br>P72 | 1a<br>4a | 5a | | (C) Rhythm<br>(C) Movement<br>(V1) Aesthetic perception |
| The student knows that a pulse may be sub-divided (e.g., evenly and unevenly, into fractions). | I U | K3<br>K7 | 1a | | | (C) Rhythm |
| The student is able to sub-divide the pulse (as encountered in physical movement, playing instruments, notation, etc.). | I U | P33<br>P35 | 1a | 5a | | (C) Rhythm<br>(V1) Aesthetic perception<br>(V1) Mastery - virtuosity |
| The student is able to distinguish between rhythmic pattern and underlying pulse. | P I | P33<br>P45 | 1a | 5a | 1.11 | (C) Rhythm<br>(V1) Aesthetic perception |
| The student is able to arrange pulse and duration into a variety of rhythmic patterns. | I U H | P35 | 1a<br>6a | 5a | 1.11 | (C) Rhythm<br>(V1) Mastery - virtuosity |
| The student knows that a pulse may be temporarily interrupted (e.g., by fermata or tenuto). | P I U H | K7 | 1a | | | (C) Rhythm |

1. The Elements of Music
1.1 Rhythm

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 1.13 Accent | | | | | | |
| The student knows that accents may be created by giving some pulses more emphasis than others. | P I U H | K3 K8 | 1a | | 1.12 | (C) Rhythm |
| The student knows that accent in music may be produced by the following means: dynamics, lengthening a pulse, repetition of a pattern, change of harmony. | P I U H | K3 K8 | 1a | | | (C) Rhythm (V1) Aesthetic perception |
| The student knows that syncopation results from shifting the accent to normally unaccented pulses. | I U H | K8 | 1a | | 1.12 3.7 | (C) Rhythm (V1) Aesthetic perception |

1. The Elements of Music
1.1 Rhythm

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy/ Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 1.14 Meter | | | | | | |
| The student knows that the underlying pulse is often organized into groupings or sets (meter). | P I | K5 | 1a | | 1.12 | (C) Rhythm<br>(V1) Aesthetic perception |
| The student knows that meter is determined by the balancing of strong and weak pulses. | P I | K8 | 1a | | 1.13 | (C) Rhythm<br>(V1) Aesthetic perception |
| The student knows that pulses may be organized by twos (duple) or threes (triple). | P I | K2<br>K5 | 1a | | | (C) Rhythm<br>(V1) Aesthetic perception |
| The student knows that compound meter is produced when duple and triple organizations of beats are sub-divided. | I U | K2<br>K8 | 1a | | | (C) Rhythm<br>(V1) Aesthetic perception |
| The student is able to organize pulses to form meters. | I U | P33 | 1a<br>6a | 5a | 1.12 | (C) Rhythm<br>(V1) Aesthetic perception<br>(V1) Mastery - virtuosity |
| The student is able to determine the meter of the music (i.e., whether the music moves in sets of twos, threes, fives, sixes). | I U H | P33<br>P45 | 1a<br>2a<br>4a | 5a | | (C) Rhythm<br>(V1) Aesthetic perception |
| The student knows that the meter signature designates the organization of meter within the bar lines. | P I | K2 | 1a<br>2a | | 2.1 | (C) Rhythm<br>(C) Symbols |
| The student is able to read and interpret the meaning of any meter signature. | P I U | P31<br>P41<br>P44 | 1a | 5a | | (C) Rhythm<br>(V1) Aesthetic perception<br>(V1) Mastery - virtuosity |
| The student knows that nonmetric music is composed without regularly recurring accent (e.g., Gregorian Chant). | U H | K2<br>K3 | 1a | | 3.1 | (C) Rhythm<br>(V1) Aesthetic perception |

1. The Elements of Music
1.1 Rhythm

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 1.14 Meter (Cont.) | | | | | | |
| The student knows that poetic meter may be related to meter in music (e.g., trochaic -- ♩ ♪ \| ♩ ♩; imabic -- ♪ ♩ \| ♪ ♩). | U H | K5 | 1a | | | (C) Rhythm<br>(V1) Aesthetic sensitivity |

1. The Elements of Music
1.1 Rhythm

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 1.15 Tempo | | | | | | |
| The student knows that the tempo is the speed of the pulse. | P I U H | K2 | 1a | | 1.12<br>1.62 | (C) Rhythm<br>(V1) Aesthetic perception |
| The student knows that tempo is usually indicated at the beginning of a selection or subsection by metronome marking, an Italian word or a clocking method. | I U H | K2<br>K3 | 1a<br>2a | | 1.62 | (C) Rhythm<br>(C) Symbols |
| The student knows the functions of the metronome in the encoding and decoding of tempo. | I U H | K7 | 1a<br>2a | | 5.0 | (C) Rhythm<br>(C) Symbols |
| The student is able to use the metronome to establish tempo. | I U H | P33<br>P44<br>P67 | 1a | 5a | 5.0 | (C) Rhythm |
| The student is able to read and interpret the terminology used in a composition to denote tempo changes (e.g., ritard -- gradually slower; meno mosso -- less motion; accelerando -- gradually faster). | I U H | P31<br>P41<br>P44 | 1a<br>2a | 5a | 1.62 | (C) Rhythm<br>(C) Symbols<br>(V1) Aesthetic perception<br>(V1) Mastery - virtuosity |
| The student is able to recognize tempo changes within a composition. | P I U H | P33<br>P41<br>P44 | 1a<br>4a | 5a | | (C) Rhythm<br>(V1) Aesthetic perception |
| The student knows the reason why the following factors influence determination of tempo: mood, technical requirements, melodic content. | U H | K7<br>K8 | 1a | | 1.62 | (C) Rhythm<br>(V1) Aesthetic perception<br>(V1) Aesthetic sensitivity |

1. The Elements of Music
1.1 Rhythm

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 1.16 Augmentation and Diminution | | | | | | |
| The student knows that augmentation or diminution in rhythm occur when all aspects of duration in a rhythmic pattern are proportionately lengthened or shortened. | U H | K2<br>K8 | 1a | | | (C) Rhythm<br>(V1) Aesthetic perception |
| The student is able to distinguish rhythmic augmentation and diminution in music. | U H | P33<br>P45 | 1a<br>2a<br>4a | 5a | | (C) Rhythm<br>(V1) Aesthetic perception<br>(V1) Mastery - virtuosity |
| The student is able to condense a musical phrase by means of rhythmic diminution. | U H | P35<br>P37 | 1a | 5a | | (C) Rhythm<br>(V1) Aesthetic perception<br>(V1) Mastery - virtuosity |
| The student is able to extend a musical phrase by means of rhythmic augmentation. | U H | P35<br>P48 | 1a | 5a | | (C) Rhythm<br>(V1) Aesthetic perception |

1. The Elements of Music
1.1 Rhythm

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 1.17 Polyrhythms | | | | | | |
| The student knows that polyrhythms are formed by simultaneous occurrence of various elements of rhythm (e.g., beat pattern of three against two, combinations of two or more meters). | I U H | K2<br>K8 | 1a | | | (C) Rhythm<br>(V1) Aesthetic perception |
| The student is able to recognize polyrhythms in music. | U H | P33<br>P41<br>P44 | 1a<br>4a | 5a | | (C) Rhythm<br>(V1) Aesthetic perception |
| The student is able to perform polyrhythms (e.g., even beat patterns of three against two). | I U H | P65<br>P67<br>P78 | 1a | 5a | | (C) Rhythm<br>(V1) Mastery - virtuosity<br>(V1) Aesthetic perception |

1. The Elements of Music

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 1.C Melody | | | | | | |
| The student knows the location and uses of print and non-print materials related to music melody (e.g. card catalog: Music-Analysis, Appreciation; Area and Local Audio-Visual Catalogs: "Music, Melody"; "Music, Pitch"; Reader's Guide: Music -- Instruction and Study: Music -- Analysis - Interpretation). | P I U H | K6 | 2a | | | (C) Resources, musical<br>(V1) Inquiry |
| The student knows that melody is a successive arrangement of sounds with rhythmic and tonal organization. | P I | K2 | 1a | | | (C) Melody<br>(V1) Aesthetic perception |
| The student knows that although rhythm can exist without melody, rhythm is a necessary component of melody (e.g., pattern, accent, grouping by measures, tempo, cadence). | I U H | K3<br>K5 | 1a | | | (C) Melody<br>(V1) Aesthetic perception |
| The student knows the characteristics of melody which are described conventionally or metaphorically (e.g., rising and falling, diatonic or chromatic, conjunct or disjunct, narrow or wide range, lyric or gestic, major or minor). | P I U H | K3 | 1a | | | (C) Melody<br>(V1) Aesthetic perception |
| The student knows that syllables of important words of a text being set to melody may be represented by more than one note to express the affective meaning of the word (i.e., melismatic vs. syllabic). | H | K3<br>K7 | 1a | | | (C) Style<br>(V1) Creativity<br>(V1) Imaginativeness |
| The student knows the functions of tonality in melody of the Western tradition (e.g., melody implies an harmonic structure with tendency to begin, depart from, and finally converge on the tonic). | I U H | K3<br>K7 | 1a | | 1.32<br>2.21 | (C) Tonality<br>(C) Melody<br>(V1) Aesthetic perception |

1. The Elements of Music

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 1.2 Melody (Cont.) | | | | | | |
| The student knows that melody (or melodic subject matter) takes the lead in the realization of form (i.e., is the determiner of all other expressive contingencies: rhythm, harmony, balance, tonality, mood). | I U H | K7 | 1a | | 1.32<br>1.5<br>4.23<br>6.11 | (C) Melody<br>(V1) Creativity |

1. The Elements of Music
1.2 Melody

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 1.21 Pitch | | | | | | |
| The student knows that pitch is the degree of highness or lowness of a sound. | P | K2<br>K3 | 1a | | | (C) Pitch<br>(V1) Aesthetic perception |
| The student knows that highness or lowness of pitch is determined by frequency of vibrations. | I | K8 | 1a | | | (C) Pitch |
| The student knows that definite pitch is produced by vibrations of the same frequency. | I | K8 | 1a | | | (C) Pitch |
| The student knows that indefinite pitch is produced by vibrations of variable and diffuse frequencies. | I | K8 | 1a | | | (C) Pitch |
| The student knows the ways pitch is organized in its acoustical and conventional presentations (e.g., large to small, left to right, up and down). | P I | K4<br>K6 | 1a | | 2.2 | (C) Pitch |
| The student is able to distinguish between higher and lower pitches (e.g., is able to classify pitch as produced or heard in a variety of modes and contexts). | P I U H | P12<br>P33<br>P45 | 1a | 5a | | (C) Pitch<br>(V1) Aesthetic perception |
| The student knows that pitch in the Western system is organized into twelve equal semi-tones within the octave (i.e., the octave being the direct mathematical relationship 1:2, the others slightly tempered from their natural acoustical relationships 2:3, 3:4, etc.) | I U H | K3<br>K5 | 1a | | 1.23<br>6.11<br>7.2 | (C) Pitch |
| The student knows the reasons that pitch in the Western system is organized into twelve equal semi-tones within the octave (e.g., to make key changes and modulation possible, to facilitate standardization of pitch among instruments). | U H | K8 | 1a | | 1.23 | (C) Pitch |

1. The Elements of Music
1.2 Melody

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 1.22 Intervals | | | | | | |
| The student knows that an interval is the difference in pitch between two tones, based on the number system of diatonic scale degrees (e.g., the number of diatonic scale degrees involved between the lowest and highest tones). | I U H | K2 | 1a | | 1.321<br>2.21 | (C) Pitch |
| The student knows there is a different number of half-steps (semi-tones) in each interval (e.g., one half-step equals a minor second, two half-steps equal a major second). | I U | K3 | 1a | | 1.321<br>2.21<br>2.22 | (C) Melody<br>(C) Harmony |
| The student is able to distinguish the structure of all major and perfect intervals through their construction upon the tonic of a major scale, their number of whole and half steps. | U H | P33<br>P45 | 1a | 5a | 1.321<br>2.21<br>2.22 | (C) Melody<br>(C) Harmony<br>(V1) Aesthetic perception |
| The student is able to distinguish the structure of all minor intervals through their construction upon the tonic of a minor scale, their number of whole and half steps. | U H | P33<br>P45 | 1a | 5a | 1.321<br>2.21<br>2.22 | (C) Melody<br>(C) Harmony<br>(V1) Aesthetic perception |
| The student knows the effects of chromatic alteration of intervals (e.g., minor intervals become diminished or major, major intervals become minor or augmented, perfect intervals become augmented or diminished). | U H | K8 | 1a | | 1.321<br>2.21<br>2.22 | (C) Melody<br>(C) Harmony<br>(V1) Aesthetic perception |
| The student knows the reasons that diatonic intervals in a melody are augmented or diminished (e.g., demands that a change in pitch involve a different scale degree, to conform to certain melodic and harmonic conventions, as in harmonic minor and other altered chords). | U H | K8 | 1a | | 1.321<br>2.21<br>2.22 | (C) Melody<br>(C) Harmony<br>(V1) Aesthetic perception |

1. The Elements of Music
1.2 Melody

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 1.22 Intervals (Cont.) | | | | | | |
| The student knows that divisions of the semi-tone occur in ethnic and contemporary music (e.g., quarter and eighth tones in Eastern cultures and current computer music, glissandi effects in jazz interpretation and electronic music). | I U H | K3<br>K6 | 1a | | 3.7<br>4.23<br>7.1<br>7.2 | (C) Melody<br>(C) Harmony<br>(V1) Aesthetic perception |
| The student is able to distinguish intervals in the context of melodies. | I U H | P33<br>P45 | 1a | 5a | 2.2<br>4.23 | (C) Melody<br>(V1) Aesthetic perception |
| The student is able to construct intervals from tones. | U H | P35<br>P67<br>P78 | 1a | 5a | 2.2 | (C) Melody<br>(C) Harmony<br>(V1) Creativity<br>(V1) Imaginativeness |

1. The Elements of Music
1.2 Melody

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 1.23 Scales | | | | | | |
| The student knows the different sequential arrangement of intervals among the various scales and modes (e.g., diatonic, whole tone, chromatic, pentatonic). | U H | K3<br>K5 | 1a | | | (C) Melody<br>(V1) Aesthetic perception |
| The student knows that a diatonic scale is a sequential arrangement of whole and half steps within the octave. | I U H | K2 | 1a | | | (C) Melody |
| The student knows that diatonic scales include the major, minor and modal scales. | U H | K3<br>K5 | 1a | | | (C) Melody |
| The student knows the structure of each diatonic scale or mode. | U H | K3 | 1a | | | (C) Melody<br>(V1) Aesthetic perception |
| The student knows reasons for the employment of additional semi-tones within a diatonic scale (e.g., chromatic alterations, altered chords, chromatic passing and neighboring ornamentations, modulations). | I U H | K8 | 1a | | 1.323 | (C) Melody<br>(V1) Aesthetic perception |
| The student knows the composition of the pentatonic (5-note) scale used in folk music (i.e., skips the half-step intervals within a diatonic octave, leaving three whole steps and two step-and-a-half intervals). | U H | K3 | 1a | | 3.7<br>7.2 | (C) Melody<br>(V1) Aesthetic perception |
| The student is able to construct each scale or mode starting upon any given tone (e.g., chromatic, whole-step, pentatonic, diatonic). | H | P35<br>P67<br>P78 | 1a | 5a | | (C) Melody<br>(V1) Mastery - virtuosity |
| The student knows the function of a key note of any scale in the context of a melody (i.e., tendency of active tones to resolve toward tonal center, ending in the tonic note). | I U H | K7 | 1a | | 1.32 | (C) Melody<br>(V1) Aesthetic perception |

1. The Elements of Music
1.2 Melody

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 1.23 Scales (Cont.) | | | | | | |
| The student is able to distinguish the function of a tonal center of a scale by encoding it in the context of a melody (e.g., by writing, singing, playing and hearing the encoded syllables or numbers in a melody). | P I U H | P33<br>P45 | 1a | 5a | | (C) Melody<br>(V1) Aesthetic perception<br>(V1) Creativity |
| The student is able to determine the key of a composition from the key signature and the final note. | I | P33<br>P41<br>P45 | 1a | 5a | | (C) Melody |
| The student knows the key signature, scale, and primary triads in any key (i.e., recognizing harmonic structure in melody). | I U H | K2 | 1a | | 1.322<br>2.21 | (C) Melody<br>(V1) Mastery - virtuosity |

1. The Elements of Music

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 1.3 Texture | | | | | | |
| The student knows that texture includes both the horizontal and the vertical aspects of music. | I U H | K2 | 1a | | 1.523 | (C) Texture |
| The student knows that texture in music may range from simple to complex (e.g., single line to multiple line, one instrument to many, one note to many). | U H | K3<br>K7 | 1a | | | (C) Texture |
| The student knows the meaning of terms commonly used to describe texture in music (e.g., monophonic, polyphonic, homophonic, chordal, fugal). | I U H | K2 | 1a | | | (C) Texture<br>(V1) Aesthetic perception |

1. The Elements of Music
1.3 Texture

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 1.31 Monophony, Polyphony, Homophony | | | | | | |
| The student knows the contributions of monophonic music to polyphony and homophony (e.g., plain chant formed basic structure for Renaissance polyphony, secular song evolved into folk and accompanied solo song). | U H | K8 | 1a | | | (C) Texture |
| The student knows ways in which various contrapuntal (polyphonic) forms (e.g., motet, invention, fugue, passacaglia) developed. | U H | K4<br>K7 | 1a<br>3a | | | (C) Texture<br>(C) Style |
| The student knows the distinguishing features of polyphonic texture in music of various periods (e.g., equality in voices of Renaissance music, basso continuo and fugal texture of Baroque, delicate imitative figures of Classic). | U H | K3<br>K5 | 1a<br>3a | | 6.21<br>6.22<br>6.23 | (C) Texture<br>(C) Style<br>(V1) Aesthetic perception |
| The student knows the conditions under which melodies may be combined (e.g., if they have the same harmonic structure, if they meet a point-against-point relationship according to the conventions of counterpoint). | P I U H | K7<br>K8 | 1a | | | (C) Texture<br>(C) Melody<br>(V1) Aesthetic perception |
| The student knows the kinds of compositions that are designed to have contrapuntal or harmonic relationships between melody lines (e.g., rounds, canons, partner songs, descant, ostinato). | P I U H | K7<br>K8 | 1a | | | (C) Texture<br>(C) Melody<br>(C) Style<br>(V1) Aesthetic perception |
| The student is able to discriminate between polyphonic and homophonic texture in music(listening). | U H | P33<br>P45 | 1a | 5a | 3.0<br>4.23 | (C) Texture<br>(V1) Aesthetic perception |
| The student knows the developmental antecedents of homophonic style (e.g., monody, basso continuo, chromatic harmony, chord clusters). | U H | K4 | 1a<br>3a | | | (C) Texture<br>(C) Style<br>(V1) Aesthetic perception |

1. The Elements of Music
1.3 Texture

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 1.31 Monophony, Polyphony, Homophony (Cont.) | | | | | | |
| The student knows the appropriate accompaniments for melodies in homophonic style (e.g., free chordal, Alberti bass, broken chords, hymn style). | P I U H | K6<br>K7 | 1a | | | (C) Texture<br>(C) Style<br>(C) Melody<br>(V1) Aesthetic perception |
| The student knows the characteristics of block or concerto texture (e.g., homophony which alternates between a thick and a thin texture). | U H | K3 | 1a<br>3a | | | (C) Texture<br>(C) Style<br>(V1) Aesthetic perception |
| The student knows the styles and eras in which light and heavy texture were predominate characteristics (e.g., light texture was a predominant characteristic of New Music, heavy texture of late Romantic symphonic forms). | U H | K6<br>K7 | 1a<br>3a | | 3.5<br>3.7 | (C) Texture<br>(C) Style |

1. The Elements of Music
1.3 Texture

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 1.32 Harmony and Tonality | | | | | | |
| The student knows that the melody (or melodic subject matter) takes the lead in the realization of form (i.e., is the determiner of all other expressive contingencies: rhythm, harmony, balance, tonality, mood). | I U H | G2<br>K7<br>K8 | 1a | | 1.2 | (C) Melody<br>(C) Form<br>(V1) Aesthetic perception<br>(V1) Creativity |

1. The Elements of Music
1.3 Texture
1.32 Harmony and Tonality

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 1.321 Intervals | | | | | | |
| The student knows that vertical (harmonic) intervals are measured in the same ways as are horizontal (melodic) intervals. | I U H | K3<br>K7 | 1a | | 1.2<br>2.22 | (C) Melody<br>(C) Harmony |
| The student is able to distinguish intervals as they occur in an harmonic context (e.g., major, minor, perfect, diminished, augmented). | I U | P33<br>P45 | 1a | 5a | 1.22<br>2.22<br>4.23 | (C) Harmony<br>(V1) Aesthetic perception |
| The student is able to compute, manipulate, and arrange harmonic intervals (e.g., through number of whole and half steps, vertical arrangement on a staff, augmented or diminished, located on an instrument). | I U H | P33<br>P35 | 1a | 5a | 1.2<br>2.22 | (C) Harmony<br>(V1) Aesthetic perception<br>(V1) Mastery - virtuosity |
| The student knows reasons that certain diatonic intervals are considered dissonant (e.g., they demand resolution to other more consonant intervals, augmented fourth to a minor sixth). | U H | K3<br>K8 | 1a | | 1.22<br>1.323 | (C) Harmony<br>(V1) Aesthetic perception |

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|---|---|---|---|---|---|---|
| 1.322 Chords | | | | | | |
| The student knows the intervallic construction of major, minor, diminished and augmented triads (e.g., built in thirds, major triad consisting of major third below a minor third). | I U | K3 | 1a | | | (C) Harmony |
| The student knows the functions of the tonic chord (e.g., sufficient accompaniment for certain rounds, pentatonic tunes, and numerous songs; a tonal center, a beginning and ending harmony). | P I | K7 | 1a | | | (C) Harmony<br>(V1) Aesthetic perception |
| The student knows the functions of key signatures, scales, and primary triads in any key (e.g., key setting, sufficient melodic and harmonic material for most simple folk songs and accompaniments). | I U H | K7 | 1a<br>2a | | 1.23<br>2.21 | (C) Harmony<br>(V1) Aesthetic perception |
| The student knows the terminology associated with scale degrees and chords built upon them (e.g., tonic, super-tonic, mediant, sub-dominant, dominant, sub-mediant, leading tone). | I U | K1 | 1a<br>2a | | | (C) Harmony<br>(C) Melody |
| The student knows the quality and construction of each triad in the scale (e.g., tonic: major; super-tonic: minor; leading-tone: diminished). | I U H | K3 | 1a | | | (C) Harmony<br>(V1) Aesthetic perception |
| The student knows ways that the quality of a chord adds color to the harmonization of a melody (e.g., uses of secondary triads, sharp dissonance of leading tone). | I U | K7 | 1a | | | (C) Harmony<br>(C) Melody |
| The student is able to add thirds to basic triads to form seventh chords, ninth chords, etc., in conventional harmony. | U H | P33<br>P35<br>P42<br>P67 | 1a | 5a | 2.21<br>6.12 | (C) Harmony<br>(V1) Mastery - virtuosity |

1. The Elements of Music
1.3 Texture
1.32 Harmony and Tonality

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|---|---|---|---|---|---|---|
| 1.322 Chords (Cont.) | | | | | | |
| The student knows that a change of harmony usually occurs at points of accent when the melody indicates a different chordal structure. | I U H | K6 | 1a | | | (C) Harmony<br>(C) Melody |
| The student is able to analyze melodic cues and supply a chordal structure for a melody. | I U H | P43<br>P62 | 1a | 5a | | (C) Harmony<br>(C) Melody<br>(V1) Creativity |
| The student knows how the concept of chords has changed in the past century (e.g., from being triadic constructions to being any combination of tones). | I U H | K4 | 1a<br>3a | | | (C) Harmony<br>(C) Style |

1. The Elements of Music
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|---|---|---|---|---|---|---|
| 1.323 Chord Progressions | | | | | | |
| The student knows that seventh chords set up dynamic tension that demands resolution through chord progression. | U H | K7<br>K8 | 1a | | 2.21<br>6.12 | (C) Harmony<br>(V1) Aesthetic perception |
| The student knows the harmonic functions associated with progression of primary and secondary triads, sevenths, ninths, etc. (e.g., retention of common tones, conventions of voice leading, contrary motion in bass line, avoiding parallelism). | U H | K6<br>K7 | 1a | | 2.21<br>6.12 | (C) Harmony<br>(V1) Aesthetic perception |
| The student knows the meaning of terms associated with the functions of chords in progression (e.g., root position, inversions, suspension, appogiatura, passing tones, pedal point, open and closed positions). | U H | K1 | 1a | | 2.21<br>6.12 | (C) Harmony<br>(V1) Aesthetic perception |
| The student knows reasons for the employment of other semi-tones within and between chord progressions (e.g., chromatic alterations, altered chords, chromatic passing and neighboring tones, modulations). | U H | K7<br>K8 | 1a | | 1.23<br>1.325<br>2.21<br>6.12 | (C) Harmony<br>(V1) Aesthetic perception |
| The student is able to distinguish chords, chord functions and alterations, and intra-chordal functions in musical context. | U H | P33<br>P45 | 1a | 5a | 2.21<br>6.12 | (C) Harmony<br>(V1) Aesthetic perception |

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| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 1.324 Cadences | | | | | | |
| The student knows that a composition section or phrase usually ends with cadence. | I | K2<br>K3 | 1a | | 1.513 | (C) Harmony<br>(C) Form |
| The student knows there are several types of cadence (e.g., perfect authentic, perfect plagal, half, deceptive). | U | K2<br>K3<br>K5 | 1a | | | (C) Harmony<br>(V1) Aesthetic perception |
| The student is able to distinguish plagal, authentic, half and deceptive cadences in musical context. | I U H | P33<br>P45 | 1a | 5a | | (C) Harmony<br>(V1) Aesthetic perception |
| The student knows the functions of special cadential chords (e.g., second inversion tonic, augmented sixth chords). | H | K7 | 1a | | | (C) Harmony<br>(C) Form<br>(V1) Aesthetic perception |
| The student is able to distinguish special cadential chord functions in the context of music (e.g., second inversion tonic, augmented sixth chords). | H | P33<br>P45 | 1a | 5a | | (C) Harmony<br>(C) Form<br>(V1) Aesthetic perception |

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|---|---|---|---|---|---|---|
| 1.325 Modulation | | | | | | |
| The student knows that modulation is a change of key through chord progression within a composition. | I | K2 | 1a | | | (C) Harmony<br>(V1) Aesthetic perception |
| The student knows that modulation is used for contrast in a composition (e.g., change of tonality, emphasis of form, harmonic variety). | I | K7<br>K8 | 1a | | | (C) Harmony<br>(V1) Aesthetic perception |
| The student knows how secondary and special cadential chords function as pivotal chords for modulation. | U H | K7 | 1a | | | (C) Harmony<br>(V1) Aesthetic perception |
| The student is able to identify modulation when it occurs in a musical context. | I U H | P31<br>P33 | 1a | 5a | | (C) Harmony<br>(V1) Aesthetic perception |

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1.3 Texture

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 1.33 Polytonality and Atonality | | | | | | |
| The student knows that polytonality is the simultaneous occurrence of more than one tonal center. | U H | K2 | 1a | | | (C) Harmony<br>(C) Tonality<br>(V1) Aesthetic perception |
| The student knows that music is atonal when it has no discernible tonal center. | U H | K2 | 1a | | | (C) Harmony<br>(C) Tonality<br>(V1) Aesthetic perception |
| The student is able to recognize departures from traditional tonality that are considered atonal (e.g., in the music of Stravinsky and Hindemith, New Music). | U H | P33<br>P41<br>P44<br>P47 | 1a | 5a | | (C) Harmony<br>(C) Tonality<br>(V1) Aesthetic perception |
| The student knows the kinds of tonal relationships that may exist in atonal music (e.g., contains voice movement relationships, continual change in tonal centers, other relationships such as twelve-tone system). | U H | K3 | 1a | | | (C) Harmony<br>(C) Tonality<br>(V1) Aesthetic perception |

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|---|---|---|---|---|---|---|
| 1.4 Timbre | | | | | | |
| The student knows the location and use of print and non-print materials relating to musical elements: Timbre (e.g., card catalog: Songs; Ballad; Folksongs; Musical instruments; Jazz music; Area and Building Audio-Visual Catalogs: "Music, Vocal", "Music, Instrumental", "Jazz Music"; Reader's Guide: Instrumental Music). | I U H | K6 | 1a | | | (C) Resources, musical<br>(V1) Inquiry |
| The student knows that the properties of sound include pitch, intensity, duration and timbre. | P I U H | K3 | 1a | | | (C) Sound<br>(V1) Aesthetic perception |
| The student knows that timbre is the distinctive quality of tone produced by a given medium as a result of its particular acoustical and mechanical characteristics (e.g., material used to generate tone, shape and temperature of object or material producing tone, method used to generate tone). | U H | K2<br>K3<br>K8 | 1a | | | (C) Tone |
| The student is able to distinguish the characteristic timbre of major instrumental groups (e.g., wind, string, vocal, electronic, and percussive). | I U H | P33<br>P45 | 1a | 5a | | (C) Tone<br>(V1) Aesthetic perception |
| The student is able to associate timbre with its source (e.g., wood, metal, skin, glass, paper). | P I | P44 | 1a | 5a | | (C) Tone<br>(V1) Aesthetic perception |
| The student is able to describe timbre through use of metaphorical descriptions (e.g., shiny, dull, spooky, happy, rough, smooth). | P I | P31<br>P33<br>P44<br>P66 | 1a | 5a | 1.63 | (C) Tone<br>(V1) Creativity<br>(V1) Imaginativeness |
| The student knows that different tone color is produced by different combinations of timbres. | P I U H | K8 | 1a | | | (C) Tone<br>(V1) Aesthetic perception<br>(V1) Creativity |

1. The Elements of Music

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 1.4 Timbre (Cont.) | | | | | | |
| The student knows that various aspects of timbre are indicated on a musical score (e.g., violin pizzicato, cymbal choke, piano sustaining pedal). | I U H | K2 | 1a<br>2a | | 2.0<br>5.3 | (C) Tone<br>(C) Symbols |

1. The Elements of Music
1.4 Timbre

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 1.41 Vocal | | | | | | |
| The student knows that vocal timbre is classified as soprano, alto, tenor and bass. | I U | K1<br>K5 | 1a | | | (C) Tone |
| The student knows that each vocal timbre classification has its own characteristic quality. | I U | K3<br>K5 | 1a | | | (C) Tone<br>(V1) Aesthetic perception |
| The student is able to distinguish one vocal timbre from another. | I U H | P33<br>P45 | 1a | 5a | | (C) Tone<br>(V1) Aesthetic perception |
| The student knows those moods which particular timbres are traditionally regarded as best suited to express. | U H | K3<br>K8 | 1a<br>6a | | 1.63 | (C) Tone<br>(V1) Aesthetic perception |
| The student knows that each vocal timbre has an approximate range. | I U H | K3<br>K6 | 1a | | | |
| The student knows ways in which quality within each range or vocal classification may vary (e.g., dramatic soprano, lyric soprano, mezzo soprano). | U H | K3<br>K7 | 1a | | | (C) Tone |

1. The Elements of Music
1.4 Timbre

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 1.42 Instrumental | | | | | | |
| The student knows ways in which tone is produced by various instruments (e.g., vibrating strings, vibrating air columns). | I U H | K7<br>K8 | 1a | | | (C) Tone<br>(V1) Aesthetic perception |
| The student knows that different instrumental timbres may be generated from a single source (e.g., string instrument: bowed, scraped, plucked). | P I U H | K5<br>K7<br>K8 | 1a | | | (C) Tone |
| The student knows ways that instrumental timbre may be changed (e.g., muting). | U H | K7<br>K8 | 1a | | | (C) Tone quality |
| The student is able to distinguish muted sounds in music. | U H | P33<br>P45 | 1a | 5a | 1.63<br>4.23 | (C) Tone |
| The student knows ways that instruments are grouped in ensembles to produce a variety of timbre (e.g., families, choirs, solos). | U H | K5<br>K7<br>K8 | 1a | | 1.63<br>4.23 | (C) Tone |
| The student knows the characteristic sounds of orchestral instrument families (e.g., string, woodwind, brass, percussion). | I U H | K3<br>K6 | 1a<br>4a | | | (C) Tone<br>(V1) Aesthetic perception |
| The student knows the basic classifications of percussion instruments (e.g., membrane, wood, metal). | P I U H | K5 | 1a | | | (C) Tone |
| The student knows the characteristic sounds of individual orchestral instruments (e.g., trumpet, violin, snare drum, alto flute). | I U H | K3<br>K6 | 1a | | | (C) Tone<br>(V1) Aesthetic perception |
| The student knows the characteristic sounds of contemporary folk instruments (e.g., guitar, ukelele, recorder). | P I U H | K3<br>K6 | 1a | | | (C) Tone<br>(V1) Aesthetic perception |

1. The Elements of Music
1.4 Timbre

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 1.42 Instrumental (Cont.) | | | | | | |
| The student knows the characteristic sounds of ethnic instruments (e.g., mbira, steel drum, sitar). | I U H | K3 K6 | 1a | | | (C) Tone (V1) Aesthetic perception |
| The student knows the characteristic sounds of instruments of different historical periods in common use today (harpsichord, viol da gamba, Baroque trumpet, shawm). | U H | K3 K6 | 1a | | | (C) Tone (V1) Aesthetic perception |
| The student knows the approximate ranges of major instruments. | I U H | K3 | 1a | | | |
| The student knows the relationship of the range of an instrument to its size (e.g., violin, double bass, E-flat alto saxophone, baritone saxophone). | I U | K8 | 1a | | | |
| The student knows that the organ is able to simulate orchestral sounds. | I U H | K7 | 1a | | | (C) Tone |
| The student knows the terminology used for the classifications of pipe lengths on a pipe or electronic organ (e.g., 8', 2', 16'). | U H | K1 K2 | 1a | | | |
| The student knows the characteristic sounds of keyboard instruments (e.g., piano, spinet, harpsichord, organ). | P I U H | K3 K6 | 1a | | | (C) Tone (V1) Aesthetic perception |
| The student knows the ways tone is produced in different keyboard instruments (e.g., in a harpsichord a tangent plucks a string). | U H | K7 K8 | 1a | | | |
| The student knows that any musical instrument may be electrically amplified. | I U H | G2 K7 | 1a | | 3.7 | (C) Tone |

1. The Elements of Music
1.4 Timbre

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 1.42 Instrumental (Cont.) | | | | | | |
| The student knows that musical sounds can be synthetically produced by electronic means. | I U H | K7 | 1a | | 3.7 | (C) Tone |
| The student knows that timbre can be manipulated electronically by means of a computer. | U H | K7 | 1a | | | (C) Tone |
| The student knows that a synthesizer is an electronic instrument for generating sounds. | I U H | K2 | 1a | | | (C) Tone |
| The student is able to construct self-designed sounds on a synthesizer. | U H | P35<br>P67<br>P78 | 1a<br>6a | 5a | 3.7<br>6.1<br>6.5 | (C) Tone |

1. The Elements of Music
1.4 Timbre

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 1.43 Environmental | | | | | | |
| The student knows ways in which sounds can be produced with environmental objects (e.g., strumming, plucking, rattling, rubbing, shaking, striking). | P I | K7<br>K8 | 1a | | | (C) Tone |
| The student is able to distinguish between tonal (regular vibrations) and non-tonal (irregular vibrations) timbres in his environment. | P I | P33<br>P45 | 1a | 5a | | (C) Tone |
| The student is able to match an environmental sound with its source. | P | P44 | 1a | 5a | | (C) Tone |

1. The Elements of Music

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 1.5 Structure | | | | | | |
| The student knows the location and use of print and non-print materials related to structure of music (e.g. card catalog: "Music - Analysis - Appreciation"; Reader's Guide: "Music - Instructional Study"; Subject Guide to Books in Print: "Music - Theory"; Area and Building A-V Catalogs: "Music - Composition," "Music, Form.") | I U H | K6 | 1a | | | (C) Resources, musical<br>(V1) Inquiry |
| The student knows that melody (or melodic subject matter) determines all other expressive contingencies in form: rhythm, harmony, balance, tonality, mood. | I U H | K7<br>K8 | 1a | | 1.2<br>1.32 | (C) Melody<br>(C) Form |
| The student knows ways in which a theme (melody) is developed or varied (e.g., harmonic change, key change, melodic inversion, retrograde, rhythmic change, textural variety, timbre, fragmentation). | I U H | K7 | 1a | | 6.1 | (C) Form<br>(C) Melody<br>(V1) Aesthetic perception |
| The student knows those structural principles and concepts common to all art (e.g., unity and variety, balance, tension and release). | U H | K3 | 1a<br>3b | 3c<br>4c<br>4d | | (C) Structure<br>(V1) Aesthetic perception |
| The student knows ways in which forms of music vary among cultures (e.g., primitive - modern - Oriental - Western). | U H | K2<br>K5<br>K6 | 1a<br>7a | 1a | 7.0 | (C) Form<br>(C) Culture<br>(V1) Aesthetic perception |
| The student knows that repetition, contrast and variation are used to achieve unity and variety in music. | I U H | K8 | 1a | | | (C) Unity<br>(C) Variety<br>(C) Form<br>(V1) Aesthetic perception |
| The student knows ways in which tension and release may be expressed in music (e.g., dissonance-consonance, suspension-resolution, tonality). | H | K7<br>K8 | 1a | | | (C) Form<br>(V1) Aesthetic perception |

1. The Elements of Music

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 1.5 Structure (Cont.) | | | | | | |
| The student knows the means by which tension and release may be achieved in music (e.g., dynamics, tempo, timbre). | H | K7<br>K8 | 1a | | 1.4<br>1.6 | (C) Form<br>(V1 Aesthetic perception |
| The student knows the common descriptive terminology of musical structure (e.g., repeat signs 𝄆 𝄇, first ending, second ending). | P I | K1<br>K2 | 1a<br>2a | | | (C) Form<br>(C) Symbols |
| The student is able to recognize formal structure in the context of music which he reads or hears. | I U H | P33<br>P41<br>P44<br>P47 | 1a | 5a | 4.23<br>6.12 | (C) Form<br>(V1) Aesthetic perception |

1. The Elements of Music
1.5 Structure
1.51 Elements of Form

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 1.511 Note and Figure | | | | | | |
| The student knows that the note is the most elemental unit of form. | P I U H | G2<br>K2 | 1a | | 1.11<br>2.0 | (C) Form |
| The student knows the smallest functional unit of form is the combination of two or more notes (figure, motif). | P I U H | K3 | 1a | | | (C) Form |
| The student knows ways in which notes may form a figure: by being repeated or by moving up or down. | P I U H | K3 | 1a | | 1.2 | (C) Melody<br>(C) Form |
| The student is able to use notes to create figures. | P I U H | P67 | 1a<br>6a | 5a | 6.1 | (C) Form<br>(C) Melody |
| The student knows that a figure may become material for imitative treatment and/or development. | I U H | K7 | 1a | | 6.1 | (C) Form<br>(C) Melody |

1. The Elements of Music
1.5 Structure
1.51 Elements of Form

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 1.512 Phrase | | | | | | |
| The student knows that a phrase is a group of notes forming a unit of melody. | P I U H | K2 | 1a | | 1.2<br>1.511 | (C) Melody<br>(C) Form |
| The student knows ways in which a musical phrase may be compared to a language phrase (e.g., articulation - punctuation). | I | K5 | 1a<br>3b | | 5.3 | (C) Form<br>(V1) Aesthetic perception |
| The student is able to respond kinesthetically to musical phrases. | P I | P41<br>P72 | 1a | 5a | | (C) Form<br>(C) Movement<br>(V1) Aesthetic perception |
| The student is able to employ his understanding of the phrase in singing or playing a musical composition. | P I U H | P67<br>P78 | 1a<br>5a | 5a | 5.2 | (C) Form<br>(V1) Mastery - virtuosity |
| The student knows that an ostinato is a musical phrase reiterated in the same voice at the same pitch. | I U H | K2 | 1a | | 1.524 | (C) Form<br>(C) Texture |
| The student knows ways in which musical phrases are marked (e.g., curved line, fermata, rest, comma). | P I U H | K1<br>K2 | 1a<br>2a | | | (C) Form |
| The student knows that the way to transform a melodic pattern or phrase into a melodic sequence is to repeat the pattern at higher or lower pitches than its original placement. | I U H | K8 | 1a | | 1.2 | (C) Form<br>(C) Melody |

1. The Elements of Music
1.5 Structure
1.51 Elements of Form

| COURSE GOALS | Level P/I/U/H | Knowledge or Processes Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 1.513 Period | | | | | | |
| The student knows that phrases may be combined to form periods. | I U H | K2<br>K3 | 1a | | 1.512 | (C) Form |
| The student knows that a period contains an antecedent and consequence phrase. | U H | K3 | 1a | | | (C) Form |

1. The Elements of Music
1.5 Structure

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 1.52 Simple Forms | | | | | | |
| The student knows that structural sections such as introduction, interlude and coda are common to many forms. | I U H | K3<br>K5 | 1a | | | (C) Form<br>(C) Structure |
| The student is able to recognize specific forms in music (e.g., AB, ABA, sonata-allegro, theme and variations, rondo). | P I U H | P33<br>P41<br>P44<br>P47 | 1a | 5a | 4.23 | (C) Form<br>(V1) Aesthetic perception |
| The student knows music literature resentative of each of the simple forms (e.g., passacaglia - "Passacaglia and Fugue in C minor," J. S. Bach). | U H | K5<br>K6 | 1a | | | (C) Form |
| The student knows that free form compositions (e.g. fantasia, rhapsody) have no standard form. | H | K2<br>K3 | 1a | | | (C) Form<br>(V1) Aesthetic perception |
| The student knows folk and ethnic dance forms (e.g., polonaise, mazurka, tarantella, kolo). | U H | K1<br>K5 | 1a<br>7a | | | (C) Form<br>(C) Culture<br>(V1) Aesthetic perception |

1. The Elements of Music
1.5 Structure
1.52 Simple Forms

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Headings | Taxonomy (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 1.521 Two-part Song (AB) | | | | | | |
| The student knows the structure of the simple two-part song form (AB). | P I U H | K3 | 1a | | | (C) Form |
| The student is able to recognize contrast in simple two-part song form (AB). | I U H | P33<br>P41<br>P44<br>P45 | 1a | 5a | | (C) Form |

1. The Elements of Music
1.5 Structure
1.52 Simple Forms

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 1.522 Three-part Song (ABA) | | | | | | |
| The student knows the structure of the simple three-part song form (ABA). | I U H | K3 | 1a | | | (C) Form<br>(V1) Aesthetic perception |
| The student is able to recognize contrast in simple three-part song form (ABA). | I U H | P33<br>P41<br>P44<br>P45 | 1a | 5a | | (C) Form<br>(V1) Aesthetic perception |
| The student is able to distinguish two-part from three-part song form in simple songs. | P I | P33<br>P45 | 1a | 5a | | (C) Form<br>(V1) Aesthetic perception |
| The student knows that simple forms may be entire compositions or movements within compound form compositions (e.g., theme and variations - sonata). | I U H | G2<br>K3 | 1a | | | (C) Form<br>(V1) Aesthetic perception |
| The student knows ways in which a composer uses tonality to create tension and release in simple and compound forms. | H | K7<br>K8 | 1a | | | (C) Form<br>(C) Tonality<br>(V1) Aesthetic perception |

1. The Elements of Music
1.5 Structure
1.52 Simple Forms

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 1.523 Fugue | | | | | | |
| The student knows that the fugue may be part of a larger composition (e.g., symphony, oratorio, suite). | I U H | K3 | 1a | | 1.53 | (C) Form<br>(V1) Aesthetic perception |
| The student knows that a fugue is composed in contrapuntal style. | I U H | K3 | 1a | | 1.31 | (C) Form<br>(C) Style<br>(V1) Aesthetic perception |
| The student knows that the texture of a fugue usually consists of three or four voices. | I U | K3 | 1a | | 1.31 | (C) Form<br>(C) Style<br>(V1) Aesthetic perception |
| The student knows that the subject in a fugue is imitated by each voice as it enters. | I U H | K3<br>K7 | 1a | | 1.31 | (C) Form<br>(C) Style<br>(V1) Aesthetic perception |
| The student is able to distinguish imitative material from non-imitative material in the fugue. | U H | P33<br>P45 | 1a | 5a | 1.31 | (C) Form<br>(C) Style<br>(V1) Aesthetic perception |

1. The Elements of Music
1.5 Structure
1.52 Simple Forms

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 1.524 Passacaglia | | | | | | |
| The student knows that the unifying factor of the passacaglia is the ostinato. | I U H | K3<br>K7 | 1a | | | (C) Form<br>(C) Texture<br>(C) Unity<br>(C) Variety<br>(V1) Aesthetic perception |
| The student is able to distinguish the ostinato from the other texture in a passacaglia. | I U H | P33<br>P45 | 1a | 5a | | (C) Form<br>(C) Texture<br>(V1) Aesthetic perception |

1. The Elements of Music
1.5 Structure
1.52 Simple Forms

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 1.521 Theme and Variations | | | | | | |
| The student knows those musical elements that are varied in the theme and variation form (e.g., key change, rhythmic change, tempo change). | I U H | K3<br>K7 | 1a | | | (C) Form<br>(V1) Aesthetic perception |
| The student is able to distinguish between a theme and its variations. | I U H | P33<br>P45 | 1a | 5a | | (C) Form<br>(V1) Aesthetic perception |

1. The Elements of Music
1.5 Structure
1.52 Simple Forms

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Headings | Taxonomy (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 1.526 Rondo | | | | | | |
| The student knows that rondo form includes a recurring principal theme or section separated by sections of independent material. | I U H | K3 | 1a | | | (C) Form<br>(V1) Aesthetic perception |
| The student is able to distinguish the principal theme of a rondo from the sections of independent material. | I U H | P33<br>P45 | 1a | 5a | | (C) Form<br>(V1) Aesthetic perception |

1. The Elements of Music
1.5 Structure
1.52 Simple Forms

| COURSE GOALS | Level R/I/U/M | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 1.527 Minuet and Trio | | | | | | |
| The student knows that the minuet and trio are in ternary form. | U H | G2<br>K2<br>K3 | 1a | | | (C) Form<br>(V1) Aesthetic perception |
| The student knows that the minuet and trio are in triple meter. | U H | G2<br>K3 | 1a | | 1.14 | (C) Form<br>(V1) Aesthetic perception |
| The student is able to distinguish the principal sections of the minuet and trio form. | U H | T33<br>P45 | 1a | 5a | | (C) Form<br>(V1) Aesthetic perception |

1. The Elements of Music
1.5 Structure
1.52 Simple Forms

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 1.528 March | | | | | | |
| The student knows that the march may be in ternary form. | U H | K3 | 1a | | | (C) Form<br>(V1) Aesthetic perception |
| The student knows uses of marches (e.g., funeral, pageant, military, ceremony). | I U H | K7 | 1a<br>7a | | | (C) Form<br>(C) Culture<br>(V1) Aesthetic perception |
| The student is able to respond physically to the beat or pulse of a march. | P I U H | P41<br>P72 | 1a | 5a | | (C) Form<br>(C) Movement |

1. The Elements of Music
1.5 Structure
1.52 Simple Forms

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 1.529 Sonata-Allegro | | | | | | |
| The student knows that the sonata-allegro form is divided into three sections: the exposition, development and recapitulation. | H | K3 | 1a | | | (C) Form<br>(V1) Aesthetic perception |
| The student knows that exposition in the sonata-allegro form usually contains two contrasting themes. | U H | K3 | 1a | | | (C) Form<br>(C) Melody<br>(V1) Aesthetic perception |
| The student is able to distinguish between the statement of themes and their development in the sonata-allegro form. | H | P33<br>P45 | 1a | 5a | | (C) Form<br>(C) Melody<br>(V1) Aesthetic perception |
| The student is able to follow tonality in the Sonata-Allegro form (e.g., through conventional patterns of tonic-dominant relationships, modulation in development, recapitulation in the tonic). | H | P33<br>P41 | 1a | 5a | | (C) Form<br>(C) Tonality<br>(V1) Aesthetic perception |
| The student knows the difference between the simple first-movement sonata-allegro form and the compound, four-movement sonata form. | H | K5 | 1a | | 1.531 | (C) Form<br>(V1) Aesthetic perception |

1. The Elements of Music
1.5 Structure

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 1.53 Compound forms | | | | | | |
| The student knows that a compound form is created by combinations of simple forms or parts (movements). | U H | K2<br>K3<br>K8 | 1a | | | (C) Form |
| The student knows ways in which a composer's choice of movements in compound forms reflects the need for unity and variety (e.g., tempo, key relationships, mood). | H | K8 | 1a | | | (C) Form<br>(C) Unity and variety<br>(V1) Aesthetic perception |
| The student knows ways in which the text of a vocal compound form influences the sequence of the sections (e.g., chorus-solo, recitative-aria). | H | K4<br>K8 | 1a | | | (C) Form<br>(V1) Aesthetic perception |
| The student knows the period of music history when each compound form was in most common use among composers. | H | K6 | 1a<br>3a | | 3.0 | (C) Form |
| The student knows music literature representative of each compound form (e.g., "Symphony in C minor," Beethoven). | U H | K5<br>K6 | 1a | | | (C) Form<br>(V1) Aesthetic perception |
| The student is able to distinguish among various compound forms. | H | P33<br>P45 | 1a | 5a | | (C) Form<br>(V1) Aesthetic perception |

1. The Elements of Music
1.5 Structure
1.53 Compound forms

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 1.531 Sonata | | | | | | |
| The student knows that the solo sonata is the basic structure of instrumental ensembles (symphony, trio sonata, quartet). | H | K3 | 1a | | | (C) Form<br>(V1) Aesthetic perception |

1. The Elements of Music
1.5 Structure
1.53 Compound forms

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 1.532 Concerto | | | | | | |
| The student knows that a concerto is usually a three-movement symphonic form for solo and orchestra. | U H | K2 | 1a | | | (C) Form<br>(V1) Aesthetic perception |
| The student knows that a concerto is a composition in which a solo instrument performs in contrast to the orchestral texture. | U H | K2 | 1a | | | (C) Form |
| The student is able to distinguish in a concerto the successive treatment of themes by the solo instrument and the orchestra. | U H | P33<br>P45 | 1a | 5a | | (C) Form<br>(C) Melody<br>(V1) Aesthetic perception |
| The student knows that in a concerto the cadenza functions as a solo technical display. | U H | K7 | 1a | | | (C) Form<br>(C) Style<br>(V1) Aesthetic perception |
| The student knows the difference between a solo concerto and concerto grosso. | H | K5 | 1a | | 3.3 | (C) Form<br>(C) Style<br>(V1) Aesthetic perception |

1. The Elements of Music
1.5 Structure
1.53 Compound form

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 1.533 Suite | | | | | | |
| The student knows that an 18th century dance suite is an instrumental form consisting of a number of standardized dance movements in the same key (e.g., allemande, courante, sarabande, bourée, gigue). | U H | K2<br>K3 | 1a | | 3.3 | (C) Form<br>(V1) Aesthetic perception |
| The student knows ways in which the 19th century orchestral suite differs from the 18th century dance suite (e.g., standard sequence, key relationship). | H | K5 | 1a<br>3a | | 3.3<br>3.5 | (C) Form<br>(C) Style<br>(V1) Aesthetic perception |

1. The Elements of Music
1.5 Structure
1.53 Compound form

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 1.534 Song cycle | | | | | | |
| The student knows that a song cycle is a compound form consisting of songs related in thought and character. | H | K2<br>K3 | 1a | | 3.5 | (C) Form<br>(V1) Aesthetic perception |

1. The Elements of Music
1.5 Structure
1.53 Compound form

| COURSE GOALS | Level P/I/U/H | Knowledge or Processes Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 1.535 Cantata | | | | | | |
| The student knows that a cantata is a composite vocal form, religious or secular, consisting of several movements such as arias, recitatives, and choruses. | H | K2<br>K3 | 1a | | | (C) Form<br>(V1) Aesthetic perception |
| The student is able to distinguish the oratorio from the sacred cantata by its greater length and narrative character. | U H | P33<br>P45 | 1a | 5a | 1.536 | (C) Form<br>(C) Style<br>(V1) Aesthetic perception |

1. The Elements of Music
1.5 Structure
1.53 Compound form

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 1.536 Oratorio | | | | | | |
| The student knows that an oratorio is an extended composite vocal form with libretto of a religious or contemplative nature. | U H | K2<br>K3 | 1a | | | (C) Form<br>(V1) Aesthetic perception |
| The student knows representative oratorios (e.g., The Messiah - Handel; Elijah - Mendelssohn; Balshazzar's Feast - Walton). | H | K5<br>K6 | 1a | | | (C) Form<br>(V1) Aesthetic perception |
| The student knows the para-liturgical function of the oratorio form. | H | K7 | 1a | | | (C) Form<br>(V1) Aesthetic perception |

1. The Elements of Music
1.5 Structure
1.53 Compound form

| COURSE GOALS | Level P/I/U/H | Knowledge or Processes Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 1.537 Mass | | | | | | |
| The student knows the differences between the Mass and oratorio (e.g., use of liturgical text). | H | K5 | 1a | | 1.536 | (C) Form<br>(C) Style<br>(V1) Aesthetic perception |
| The student knows the general religious meaning of the various sections of the Mass (e.g., Offertory, Communion). | H | K2 | 1a<br>7a | | | (C) Form<br>(V1) Aesthetic perception |
| The student knows the function of the Ordinary (unchanging part) and Proper (changing part) of the Mass. | H | K7 | 1a<br>7a | | | (C) Form |
| The student is able to distinguish between a 16th century polyphonic Mass and a later homophonic Mass. | H | P33<br>P45 | 1a<br>3a | 5a | 1.32<br>1.33<br>3.2 | (C) Form<br>(C) Texture<br>(C) Style<br>(V1) Aesthetic perception |

1. The Elements of Music
1.5 Structure
1.53 Compound form

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 1.538 Others | | | | | | |
| The student knows ways in which compound forms may combine and expand upon features of simple forms (e.g., tone poems, cyclical forms, medleys, reprisals, sectional fantasies). | H | K2<br>K3<br>K7 | 1a | | 1.52 | (C) Form<br>(C) Style<br>(V1) Aesthetic perception |

1. The Elements of Music
1.5 Structure

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 1.54 Combined Art Forms | | | | | | |
| The student knows ways in which music is combined with other art forms as an integral part, accompanied, or background (e.g., Opera, ballet, operetta, Broadway musical, liturgical drama, film sound track). | P I U H | K2<br>K3<br>K7 | 1a<br>3a | | | (C) Form<br>(C) Culture<br>(V1) Aesthetic perception |
| The student knows the function of the orchestra in combined art forms (e.g., opera, ballet). | U H | K7 | 1a | | | (C) Form<br>(V1) Aesthetic perception |
| The student knows representative works and composers of the combined art forms (e.g., opera, ballet, musical, operetta). | U H | K5<br>K6 | 1a<br>3a | | | (C) Form<br>(V1) Aesthetic perception |

1. The Elements of Music
1.3 Structure
1.34 Combined Art Forms

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 1.341 Opera | | | | | | |
| The student knows the location and uses of print and non-print materials related to the combined art form of opera (e.g., Reader's Guide: Operatic Production and Direction, Composer (by surname); card catalog: "Opera"; Encyclopedia of the Opera; Area or Building Audio-Visual Catalogs: LP Records: "Operas.") | U H | K6 | 3b | | | (C) Resources, musical<br>(C) Cultural values<br>(V1) Inquiry |
| The student knows that an opera is drama combined with music. | U H | K2 | 1a<br>3a | | 7.1 | (C) Form |
| The student knows the elements of production in opera (e.g., staging, costuming, dance, music). | I U H | K3<br>K7 | 1a | | 7.1 | (C) Form<br>(V1) Aesthetic perception |
| The student knows subject matter sources from which operas are created (e.g., folklore, stories, drama, social and political events). | P I U H | K3<br>K8 | 1a<br>3a<br>7a | | | (C) Form<br>(C) Culture<br>(C) Ideology |
| The student knows differences between the types of opera (e.g., grand opera, opera buffa, comic opera, light opera). | H | K5 | 1a | | | (C) Form<br>(V1) Aesthetic perception |
| The student knows that the leitmotiv is a short figure, melody or a progression of harmony of particular character which is used to describe characters, objects, ideas and situations which are essential to the plot of an opera. | U H | K7 | 1a | | | (C) Form<br>(C) Melody<br>(C) Style<br>(V1) Aesthetic perception |
| The student knows that the function of the librettist is to provide the composer with a set of words setting forth the action of the story in such a form that the composer may set these words to music. | I U H | K7 | 1a<br>7b | | | (C) Form |
| The student knows the characteristics and function of various song forms used in opera (aria, chorus, recitative). | I U H | K3<br>K7 | 1a | | | (C) Form<br>(V1) Aesthetic perception |

1. The Elements of Music
1.5 Structure
1.54 Combined Art Forms

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Headings | Taxonomy (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 1.541 Opera (Cont.) | | | | | | |
| The student knows ways that musical drama differs from drama (e.g., exaggeration of dramatic action, slow action, use of recitative). | H | K5 | 1a<br>3a | | | (C) Form<br>(V1) Aesthetic perception |
| The student knows the functions of the overture in opera (e.g., providing thematic exposition, setting the mood, creating a quieting effect before the work begins). | U H | K7 | 1a | | | (C) Form<br>(V1) Aesthetic perception |
| The student knows that the opera overture may be used as concert music. | U H | K7 | 1a | | | (C) Form |
| The student is able to distinguish opera from oratorio. | U H | P33<br>P45 | 1a | 5a | 1.536 | (C) Form<br>(V1) Aesthetic perception |
| The student knows the stylistic characteristics of opera from different historical periods (da capo aria - Baroque, leitmotif, Romantic). | H | K3 | 1a<br>3a | | | (C) Form<br>(C) Style<br>(V1) Aesthetic perception |

1. The Elements of Music
1.5 Structure
1.54 Combined Art Forms

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 1.542 Ballet | | | | | | |
| The student knows the location and use of print and non-print materials related to the combined art form of ballet (e.g., Reader's Guide: "Ballet,""Moving Pictures - Dance Films,""Choreography"; Area and Building Audio-Visual Catalogs: Motion Picture Films, "Ballet"; Periodicals: Dance Magazine; Ballet Today.) | U H | K6 | 3b | | | (C) Resources, musical<br>(V1) Inquiry |
| The student knows that ballet is a theatrical dance form employing costumes, scenery and music, but without singing or speaking. | I U H | K2<br>K3 | 1a<br>3a | | | (C) Form |
| The student knows subject matter sources from which ballets are created (e.g. folklore, stories, social and political events). | P I U H | K3<br>K8 | 1a<br>3a<br>7a | | | (C) Form<br>(C) Culture<br>(V1) Ideology |
| The student knows nationalistic influences that contributed to the development and performance of ballet (e.g., Russian composers and performers). | H | K6<br>K8 | 1a<br>3a<br>7a | | | (C) Form<br>(C) Nationalism<br>(C) Culture |
| The student knows common terms pertaining to ballet performance (e.g., ballerina, corps de ballet, pas de deux, pirouette). | I U H | K1 | 1a | | | (C) Form<br>(V1) Aesthetic perception |
| The student knows that the function of the choreographer in the production of a ballet is to create the dance movements which are to be an integral part of the performance. | I U H | K7 | 1a<br>7b | | | (C) Form |
| The student knows purposes for which ballet has been used in contemporary musical theatre such as Oklahoma and West Side Story. | I U H | K7 | 1a<br>3a | | | (C) Form<br>(V1) Aesthetic perception |

1. The Elements of Music
1.5 Structure
1.54 Combined art forms

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Headings | Taxonomy (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 1.543 Musical and Operetta | | | | | | |
| The student knows the characteristics of the operetta (musical) of the nineteenth and twentieth centuries (e.g., theatrical piece of light and sentimental character, popular style, singing, dancing). | I U H | K3 | 1a<br>3a | | | (C) Form<br>(C) Style<br>(V1) Aesthetic perception |
| The student is able to compare characteristics of the operetta (musical) and the opera (e.g., spoken dialogue - recitative). | U H | P45 | 1a | 5a | | (C) Form<br>(C) Style<br>(V1) Aesthetic perception |

1. The Elements of Music
1.5 Structure
1.54 Combined art forms

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Headings | Taxonomy (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 1.544 Others | | | | | | |
| Students should know the location and use of print and non-print materials related to the combination art form of liturgical drama (e.g., Books in Print: "Liturgical Drama", "Mysteries and Miracle Plays"; Area and Building Audio-Visual Catalogs: "Mystery Plays.") | H | K6 | 3b | | | (C) Resources, musical<br>(VL) Inquiry |
| The student knows that liturgical drama is musical drama based upon Biblical narratives. | U H | K2<br>K3<br>K8 | 1a<br>3a<br>7a | | | (C) Form |
| The student knows ways in which the liturgical drama influences opera (combination of music and drama). | U H | K8 | 1a<br>3a | | | (C) Form |

1. The Elements of Music

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 1.6 Expression | | | | | | |
| The student knows the location and use of print and non-print materials related to music expression (e.g., card catalog: "Music-Analysis, Appreciation"; Reader's Guide: "Music - Instruction and Study", "Music - Electronic"; Area and Building Audio-Visual Catalogs: "Music-Analysis", "Music, Interpretation.") | I U H | K6 | 2a | | | (C) Resources, musical<br>(V1) Inquiry |
| The student knows that basic expression in music is achieved through interaction of the elements of rhythm, melody, harmony and form. | U H | G2<br>K6<br>K7 | 1a | | | (C) Expression<br>(V1) Aesthetic perception |
| The student knows ways in which expressive markings and devices are used in the score to achieve the interaction of musical elements (i.e., increase, accentuate). | U H | K8 | 1a<br>2a | | | (C) Expression<br>(C) Symbols |
| The student knows there are expressive factors in music that do not appear on the score (e.g., interpretive subtleties and conventions that are learned, intuitive factors). | I U H | K3 | 1a | | 4.23<br>5.42 | (C) Expression<br>(V1) Aesthetic perception |
| The student is able to interpret notation appropriately in order to achieve an expressive performance. | I U H | P41<br>P42 | 1a<br>2a | 5a | 5.42 | (C) Expression<br>(V1) Aesthetic perception |
| The student knows the meaning of Italian words which indicate expression in style (e.g., agitato, cantabile, legato, staccato, dolce, maestoso). | U H | K1<br>K2 | 1a<br>2a<br>2b | | 4.23<br>5.42 | (C) Expression<br>(C) Symbols<br>(V1) Aesthetic perception |
| The student knows the meanings of Italian words that are used to modify expressive terminology (e.g., con, poco, meno, al, mezzo, sotto, molto, sempre, non, divisi, tutti). | U H | K1<br>K2 | 1a<br>2a<br>2b | | 2.4 | (C) Expression<br>(C) Symbols<br>(V1) Aesthetic perception |

1. The Elements of Music
1.6 Expression

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 1.61 Dynamics | | | | | | |
| The student knows that dynamics is an expressive element of music. | I U | K2 | 1a | | | (C) Intensity (Sound) |
| The student knows that the perceived intensity of sound is relative to the intensity of the surrounding sounds. | P I U H | K5 | 1a | | | (C) Intensity (Sound) |
| The student knows factors that affect dynamics in music (e.g., number of performers, historical precedents, direction of the melody). | I U H | K8 | 1a<br>3a | | 1.2<br>3.0 | (C) Intensity (Sound)<br>(C) Style<br>(C) Melody<br>(V1) Aesthetic perception |
| The student knows the standard symbols and expressions used for dynamics (e.g., crescendo, decrescendo < >, accent, diminuendo, forte, piano). | I U H | K2 | 1a<br>2a | | 2.3<br>2.4 | (C) Symbols<br>(C) Intensity (Sound)<br>(V1) Aesthetic perception |

1. The Elements of Music
1.6 Expression

| COURSE GOALS | Level P/I/U/H | Knowledge or Processes Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 1.62 Tempo | | | | | | |
| The student knows that tempo is an expressive element in music. | P I | K2<br>K3 | 1a | | 1.15 | (C) Speed<br>(C) Expression |
| The student is able to associate expressive effects with changes in tempo. | P I U H | P44 | 1a | 5a | 1.7 | (C) Expression<br>(C) Speed<br>(V1) Aesthetic perception<br>(V1) Creativity<br>(V1) Imaginativeness |
| The student knows the meaning of Italian words which indicate tempo (e.g., andante, largo, allegro, presto, accelerando, ritardando, fermata 𝄐, rubato). | I U H | K1<br>K2 | 1a<br>2a | | | (C) Symbols<br>(C) Speed<br>(V1) Aesthetic perception |

1. The Elements of Music
1.6 Expression

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 1.63 Timbre | | | | | | |
| The student knows the associations that may be made between various timbres and certain expressive requirements in music (e.g., oboe - plaintive quality; trumpet - majestic; bassoon - humor; tenor - romantic). | I U H | K5<br>K9 | 1a | | 2.3 | (C) Timbre<br>(C) Expression<br>(V1) Aesthetic perception<br>(V1) Creativity |
| The student knows ways in which the texturing of various timbres contributes to expressive effect in music. | U H | K8 | 1a | | | (C) Timbre<br>(C) Expression<br>(C) Texture<br>(V1) Aesthetic perception<br>(V1) Creativity |
| The student knows ways in which vibrato, a rapid minute change in pitch, has an expressive effect equivalent to a change in timbre. | U H | K5<br>K8 | 1a | | | (C) Timbre<br>(C) Expression<br>(V1) Aesthetic perception |

1. The Elements of Music

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 1.7 Mood | | | | | | |
| The student knows that music can express feelings that may not be expressible by other means. | P I U H | G2 | 1a<br>1b | 1a<br>3c | | (C) Expression<br>(C) Mood<br>(V1) Aesthetic perception<br>(V1) Aesthetic sensitivity<br>(V1) Creativity |
| The student knows that a composition may convey subjective musical meaning (e.g., mood, emotions, ideas, illusion of time, illusion of space, illusion of infinity). | I U H | G2 | 1a<br>1b | | | (C) Mood<br>(C) Expression<br>(V1) Aesthetic perception<br>(V1) Sensitivity<br>(V1) Creativity<br>(V1) Imaginativeness |
| The student knows various compositional devices which a composer may use to evoke mood (e.g., tempo, timbre, dynamics, harmonic effects, motif). | P I U H | K8 | 1a<br>1b<br>6b | | | (C) Mood<br>(C) Expression<br>(V1) Aesthetic perception<br>(V1) Creativity |
| A student knows that the mood evoked in the listener by a composition may be different from that which inspired its creation. | U H | G2 | 1a<br>1b<br>6b | | | (C) Mood<br>(C) Expression<br>(V1) Aesthetic perception |
| The student knows that the manner in which a sound is performed influences the meaning the listener may perceive from it. | I U H | G2<br>K8 | 1a<br>4a<br>4b | | | (C) Expression<br>(V1) Aesthetic perception<br>(V1) Aesthetic sensitivity |
| The student knows ways that musical compositions may create emotional expectancy and fulfillment (e.g., dissonance and consonance, abrupt change, resolution, recapitulation). | P I U H | K8 | 1a<br>4a<br>4b | 3c | | (C) Mood<br>(C) Expression<br>(V1) Aesthetic perception<br>(V1) Creativity |

1. The Elements of Music

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 1.7 Mood (Cont.) | | | | | | |
| The student knows that mood is almost wholly subjective though there is some agreement concerning the effects of certain compositional devices (e.g., low pitch associated with depth and darkness). | U H | G2<br>K8 | 1a<br>4a<br>4b<br>6a<br>6b | | | (C) Mood<br>(C) Expression<br>(V1) Aesthetic perception |
| The student knows the meaning of musical terms which denote humor in music (e.g., scherzo, giocoso). | H | K2 | 1a<br>2a | | | (C) Mood<br>(C) Expression |
| The student knows compositional techniques which express elements of humor (e.g., combination of timbre, wide voicing of chords, unconventional melodic and rhythmic sequences). | I U H | K3<br>K8 | 1a<br>4a<br>4b<br>6a<br>6b | | 4.2 | (C) Mood<br>(C) Expression<br>(V1) Aesthetic perception<br>(V1) Creativity |
| The student knows elements of humor which are expressed by compositional and performance conventions (e.g., surprise, incongruence, exaggeration). | I U H | K3<br>K8 | 1a<br>4a<br>4b<br>5a<br>6a<br>6b | | | (C) Mood<br>(C) Expression<br>(V1) Aesthetic perception |

2. Reading Music (Orientation)

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 2. Reading Music (Orientation) | | | | | | |
| The student knows the location and use of print and non-print materials related to reading orientation in music (e.g., card catalog: "Music-Analysis, Appreciation", "Meter and Rhythm"; Reader's Guide: "Musical Meter and Rhythm"; Area and Building Audio-Visual Catalogs: "Music Reading", "Music, Pitch"). | P I U H | K4 | 2a | | | (C) Resources, musical<br>(V1) Inquiry |
| The student knows that the representation of music with symbols throughout time has culminated in a standard notational system. | P I U H | K2<br>K4 | 1a<br>2a<br>3a | | | (C) Symbols |
| The student knows advantages that have resulted from the development of a standard notation system for music. | P I U H | K2<br>K8 | 2a | | | |
| The student knows conventions of manuscript notation (e.g., symbols, spacing, vertical alignment). | P I U H | K2 | 2a | | | (C) Symbols |
| The student knows the function of symbols of articulation (e.g., staccato, slur, tenuto, accent, down bow). | I U H | K7 | 2a<br>2b | | 5.0 | (C) Symbols |
| The student knows that practice in decoding musical symbols usually results in the ability to image sound. | P I U H | K8 | 1a<br>2a<br>2b | | | (C) Symbols<br>(V1) Self-discipline<br>(V1) Initiative |
| The student knows that reading music (other than a single melodic or rhythmic line) requires simultaneous horizontal and vertical visual orientation. | P I U H | K3<br>K7 | 1a<br>2a | | | (C) Symbols |
| The student knows that reading music involves the decoding of symbols of duration, pitch and expression. | P I U H | K2<br>K7 | 1a<br>2a | | 2.1<br>2.2 | (C) Symbols |

2. Reading Music (Orientation)

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 2. Reading Music (Orientation) (Cont.) | | | | | | |
| The student knows that sight-reading is the simultaneous decoding of symbols and their performance. | I U H | K2 | 1a<br>5a | | 2.3 | (C) Symbols |
| The student knows reasons for recording musical sounds graphically (e.g., retention and reproduction). | P I U H | K1<br>K8 | 1a<br>2b | | | (C) Symbols |
| The student knows the three basic components of music to be considered when devising a new system of notation: duration, pitch, expression. | P I U H | K2<br>K3 | 1a<br>2a<br>6a | | | (C) Symbols |
| The student knows that many modern musical idioms (electronic, aleatoric) use original notational systems. | I U H | K2 | 1a<br>2a<br>3a | | | (C) Symbols |

2. Reading Music (Orientation)

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 2.1 Rhythm | | | | | | |
| The student knows that rhythm is the primary element in music that elicits spontaneous physical response. | P I U H | K3<br>K8 | 1a<br>6a | | 1.1<br>4.2 | (C) Rhythm<br>(C) Movement |
| The student is able to identify, describe and distinguish among rhythmic features in music he hears. | P I U H | P31<br>P33<br>P45<br>P66 | 1a<br>4a | 5a | 1.1<br>4.0 | (C) Rhythm<br>(V1) Aesthetic perception |
| The student is able to relate free bodily movements to expressive and rhythmic features in music (e.g., eurhythmics). | P I U | P41<br>P65<br>P72<br>P79 | 1a<br>3b<br>6a | 5a | 1.1<br>4.21 | (C) Rhythm<br>(C) Movement<br>(C) Expression<br>(V1) Creativity<br>(V1) Imaginativeness<br>(V1) Aesthetic perception |
| The student is able to interpret through music or bodily response the rhythmic patterns encountered in sight and sound. | P I U | P41<br>P65<br>P72 | 1a<br>3b<br>6a | 5a | 1.1<br>4.21 | (C) Rhythm<br>(C) Movement<br>(V1) Creativity<br>(V1) Imaginativeness<br>(V1) Aesthetic perception |
| The student is able to make definite physical responses (e.g., clapping, finger snapping, swaying) to specific features of rhythm (e.g., pulse, accent, meter, pattern). | P I U H | P41<br>P65<br>P72 | 1a<br>6a | 5a | 1.1 | (C) Rhythm<br>(C) Movement<br>(V1) Aesthetic perception |
| The student knows that each pulse may be subdivided into long and/or short sounds. | P I U H | K5 | 1a<br>2a | | 1.12<br>1.14 | (C) Rhythm |
| The student is able to construct a metric system for music. | I U H | P65<br>P67 | 1a<br>2a | 5a | 1.14 | (C) Rhythm<br>(C) Symbols<br>(V1) Creativity<br>(V1) Innovativeness |

2. Reading Music (Orientation)

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept / (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 2.1 Rhythm (Cont.) | | | | | | |
| The student is able to distinguish like and unlike rhythm patterns from configurations of visual symbols. | P | P33<br>P45 | 1a<br>2a | 5a | 1.112 | (C) Rhythm<br>(C) Symbols<br>(V1) Aesthetic perception |
| The student is able to associate meter in music with meter signatures and conducting patterns. | I U H | P44 | 1a<br>2a<br>4a | 5a | 1.14<br>4.23 | (C) Rhythm<br>(C) Symbols |
| The student is able to devise a system for notating sound durations. | I U H | P66<br>P67 | 1a<br>2a | 5a | 1.11 | (C) Rhythm<br>(C) Symbols<br>(V1) Creativity<br>(V1) Innovativeness<br>(V1) Imaginativeness |
| The student is able to image a rhythmic pattern and encode it in notation. | I U H | P11<br>P16<br>P41<br>P66 | 1a<br>2a | 5a | 1.1<br>1.5<br>6.12 | (V1) Creativity<br>(V1) Imaginativeness |
| The student knows the conventional ways music is rhythmically represented in notation (e.g., accents, main beats, bar lines, sub-divisions of beats, time signature, note and rests, ties). | I U H | K2 | 1a<br>2a | | 1.1 | (C) Symbols<br>(V1) Aesthetic perception |

2. Reading Music (Orientation)

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 2.2 Pitch | | | | | | |
| The student knows the conventions used to denote intensity, highness and lowness of pitch (e.g., large to small, left to right, up and down as in acoustical and conventional organization of tones). | P I | K2<br>K7 | 1a<br>2a<br>2b | | 1.21 | (C) Pitch |
| The student is able to distinguish like and unlike patterns of pitch in configuration of visual symbols. | P I U H | P33<br>P41<br>P45 | 1a<br>2a<br>2b | 5a | 1.21<br>1.512 | (C) Pitch<br>(C) Symbols<br>(V1) Aesthetic perception |
| The student knows that pitch is indicated by letter names and is represented on the grand staff by symbols placed on the lines and/or spaces. | P I U H | K1<br>K2 | 1a<br>2a<br>2b | | 1.21<br>6.12 | (C) Pitch<br>(C) Symbols |
| The student knows the function of pitch symbols used in conjunction with notes on the grand staff (e.g., clef signs, ledger lines, sharps, flats, natural signs, 8va). | I U H | K2<br>K7 | 1a<br>2a<br>2b | | 1.21<br>6.12 | (C) Pitch<br>(C) Symbols |
| The student knows the functions of organizational devices in pitch notation such as key signatures, chord designations, slurs and clef changes. | I U H | K2<br>K7 | 1a<br>2a<br>2b | | 1.23<br>1.322<br>6.12 | (C) Pitch<br>(C) Symbols |
| The student knows that any pitch may be indicated by various enharmonic spellings (e.g., F♯ - G♭ , E - F♭ ). | I U H | K2 | 1a<br>2a<br>2b | | 1.21<br>1.321<br>6.12 | (C) Pitch<br>(C) Symbols |
| The student knows the reasons for a difference in enharmonic spelling of a tone in musical writing (e.g., sharps in chromatic scale going up, moving voices in chord resolutions to a different scale degree). | U H | K2<br>K8 | 1a<br>2a<br>2b | | 1.23<br>1.323<br>6.12 | (C) Pitch<br>(C) Symbols |
| The student is able to write key signatures, scales and primary triads in any key. | I U H | P66<br>P75 | 1a<br>2a<br>2b | 5a | 1.23<br>1.322<br>6.12 | (C) Pitch<br>(C) Symbols<br>(V1) Mastery - virtuosit |

2. Reading Music (Orientation)

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 2.2 Pitch (Cont.) | | | | | | |
| The student is able to write intervals, chords and chord progressions in any key or mode. | U H | P66<br>P75 | 1a<br>2a<br>2b | 5a | 1.22<br>1.331<br>6.12 | (C) Pitch<br>(C) Harmony<br>(C) Symbols<br>(V1) Mastery - virtuosity |
| The student is able to decode and name familiar melodies which he sees in notation. | I U H | P31<br>P41 | | 5a | 1.2 | (C) Melody<br>(C) Symbols |
| The student is able to transpose written music (e.g., change key signature, transpose by intervals, read as if in a different clef). | H | P35 | 1a<br>2a<br>2b | 5a | 1.23<br>1.325<br>6.12 | (C) Symbols<br>(V1) Mastery - virtuosity |
| The student knows the instruments which require transposition of key in order to sound in concert pitch (e.g., E♭ Alto Sax, B♭ Trumpet, F Horn). | I U H | K8 | 1a<br>2a<br>2b | | 1.422<br>1.423 | (C) Pitch |
| The student is able to devise a system of musical notation as it relates to the indication of pitch. | P I U H | P63<br>P66<br>P67 | 1a<br>2a<br>2b | 5a | 1.21<br>6.12 | (C) Pitch<br>(C) Symbols<br>(V1) Creativity<br>(V1) Imaginativeness<br>(V1) Innovativeness |
| The student is able to image melody, chords and chord progressions and encode them in notation. | I U H | P16<br>P66 | 1a<br>2a<br>2b | 5a | 1.2<br>1.3<br>1.5<br>6.12 | (C) Aural imagery<br>(C) Melody<br>(C) Harmony<br>(V1) Creativity |

2. Reading Music (Orientation)

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 2.3 Expression | | | | | | |
| The student knows ways in which expression is indicated in the written score (e.g., dynamics and tempo markings). | I U H | K2<br>K7 | 1a<br>2a<br>2b | | 1.6<br>6.12 | (C) Expression<br>(C) Symbols |
| The student knows ways in which timbre is used for expressive intent (e.g., in orchestration, texture). | I U H | K7<br>K8 | 1a<br>2a<br>2b | | 1.4<br>1.5<br>1.63<br>6.12 | (C) Expression<br>(C) Timbre<br>(V1) Aesthetic perception |
| The student is able to decode expressive markings and conventions in the reading of music. | I U H | P41 | 1a<br>2a<br>2b | 5a | 1.6<br>5.2 | (C) Symbols<br>(C) Expression<br>(V1) Aesthetic perception |
| The student is able to image sound and indicate expressive intent through tempo indications, expressive markings, phrasing, etc. | I U H | P16<br>P66<br>P75 | 1a<br>2a<br>2b<br>6a | 5a | 1.512<br>1.61<br>1.62<br>6.12 | (C) Aural imagery<br>(C) Symbols<br>(C) Expression<br>(V1) Aesthetic perception<br>(V1) Creativity<br>(V1) Imaginativeness |
| The student is able to image sounds in timbre, encode them in notation and orchestration, and select instruments appropriate for scoring the timbre desired for expression. | I U H | P16<br>P33<br>P66 | 1a<br>2a<br>2b<br>6a | 5a | 1.4<br>1.5<br>1.63<br>1.7<br>6.12 | (C) Aural imagery<br>(C) Symbols<br>(C) Timbre<br>(C) Expression<br>(V1) Aesthetic perception<br>(V1) Creativity<br>(V1) Imaginativeness |
| The student knows the notation for dynamics and tempo, balance, unity and variety, etc., in composition. | I U H | K2<br>K7 | 1a<br>2a<br>2b | | 6.12 | (C) Symbols<br>(C) Form<br>(C) Expression |

2. Reading Music (Orientation)

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 2.3 Expression (Cont.) | | | | | | |
| The student is able to use dynamics and tempo to achieve climax, unity and variety, etc., in composition. | I U H | P67 | 1a<br>2a<br>2b | 5a | 6.12 | (C) Expression |

3. Musical History and Style

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 3. Musical History and Style | | | | | | |
| The student knows the location and use of print and non-print materials related to the history and style of music (e.g., Reader's Guide: "History and Criticism"; card catalog: (780.9) Music - History, The Heritage of Music; Area and Building Audio-Visual Catalogs: Music: History). | I U H | K6 | 3a | 3a<br>4a | | (C) Resources, musical<br>(V1) Inquiry |
| The student knows the major periods of music history and their approximate dates (e.g., Renaissance 1450-1600, Baroque 1600-1750). | U H | K1<br>K2 | 3a | | | (C) Style<br>(C) Culture<br>(V1) Respect fo cultural heritage |
| The student knows that music in each period of music history may be characterized as expressing objective and subjective qualities. | H | G2<br>K3 | 3a | | 1.7 | (C) Style |
| The student knows ways in which music has been affected by philosophical, sociological, economic and technological developments. | U H | G2<br>K8 | 3a | 4a<br>4b | 7.2 | (C) Change<br>(C) Style<br>(V1) Respect fo cultural heritage<br>(V1) Respect fo experience and knowledge of others |
| The student knows ways in which music of one period is affected by theory and practice of preceding periods (e.g., harmony becoming more complex, new forms evolve from old forms, texture is modified). | U H | K8 | 1a<br>3a | | | (C) Change<br>(C) Style<br>(V1) Respect fo cultural heritage |
| The student knows that music of any period reflects the tastes of the dominant social class of that time (e.g., 18th century court music). | H | G2<br>K8 | 1b<br>2a<br>4e | | 7.2 | (C) Culture |

3. Musical History and Style

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 3. Musical History and Style (Cont.) | | | | | | |
| The student knows the predominant compositional techniques employed in each historical period (e.g., Renaissance, vocal idioms in equal-voice contrapuntal style). | U H | K3 | 1a<br>3a | | 6.12 | (C) Culture<br>(C) Style<br>(V1) Respect for cultural heritage |
| The student knows the vocabulary that music literature shared in common with other arts of the same period (e.g., Gothic, Mannerist, impressionistic, avant garde). | H | K3 | 3a<br>3b | | 7.1 | (C) Style<br>(V1) Respect for cultural heritage |
| The student knows the representative vocabulary that describes each style in music history (e.g., impressionism - whole tone scale; contemporary - tone row; Renaissance - polyphony). | P I U H | K1<br>K2 | 3a | | | (C) Style |
| The student knows ways in which absolute (as opposed to program) music has developed in each historic period since the advent of pure instrumental forms in the Baroque period. | H | K4 | 1a<br>3a | | | (C) Style<br>(V1) Respect for cultural heritage |
| The student knows ways in which instrumental "program music" was treated in each historic period (e.g., not allowed during Middle Ages, instrumental forms that tell a story or describe a mood from Baroque period on). | H | K3<br>K5 | 3a<br>3b | | | (C) Style<br>(V1) Respect for cultural heritage |
| The student knows those musical qualities of instruments that fitted them for special usefulness in the different periods of music history (e.g., clarinet in Classic, trombone in Romantic). | I U H | K3<br>K7 | 1a<br>3a | | | (C) Style<br>(V1) Respect for cultural heritage |
| The student knows representative literature of the different musical periods of history (e.g., Romantic - "Symphony No. 8 in C Major," Schubert; Neo-Classic - "Classical Symphony, Prokofiev). | I U H | K5<br>K6 | 3a | | | (C) Style<br>(V1) Respect for cultural heritage |

3. Musical History and Style

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 3.1 Antiquity and Middle Ages | | | | | | |
| The student knows the location and use of print and non-print materials related to the History and Style of Music during Antiquity and Middle Ages (e.g., Local and Building Audio-Visual Catalogs: LP Records: "Music - Eskimo", "Music - Medieval"; card catalog: "Music - History", "Bushman"; Reader's Guide: "Music - Medieval.") | I U H | K6 | 3b | | | (C) Resources, musical<br>(V1) Inquiry |
| The student knows the ancient origins of music (e.g., religious rituals, ceremonies, festivals, dances, songs). | H | K6<br>K8 | 3a<br>7a | | 7.2 | (C) Culture<br>(V1) Respect for cultural heritage |
| The student knows that music from antiquity to 200 A.D. is little known because of the absence or inadequacies of early notation. | H | K8 | 3a<br>3b | | | (C) Notation<br>(C) Culture<br>(C) Civilization |
| The student knows the role of music in ancient civilizations as revealed in paintings, friezes and documents such as the Bible, the Odyssey by Homer and Boethius De Musica. | H | K6<br>K7 | 3a<br>3b | | | (C) Culture<br>(V1) Respect for cultural heritage |
| The student knows ways in which reconstruction of ancient cultures from pictures, drawings, instruments and fragmental notation has contributed to musical knowledge. | H | K6<br>K8 | 3a<br>3b<br>7a | | | (C) Culture<br>(V1) Respect for cultural heritage |
| The student knows that ancient music is characterized as predominantly vocal, rhythmic, melodic and improvised. | H | K3<br>K6 | 1a<br>3a | | | (C) Culture<br>(C) Style<br>(V1) Respect for cultural heritage |
| The student knows that percussion instruments were the most advanced and widely used instruments in the ancient world. | U H | K3<br>K6 | 1a<br>3a | | | (C) Culture<br>(C) Style<br>(V1) Respect for cultural heritage |

3. Musical History and Style

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 3.1 Antiquity and Middle Ages (Cont.) | | | | | | |
| The student knows that texture in ancient music was attained by doubling the melodic line with various voices and instruments. | H | K6<br>K7 | 1a<br>3a | | | (C) Texture<br>(C) Style<br>(V1) Respect for cultural heritage |
| The student knows that the early Greek term "music" included all facets of music, poetry and dance (e.g., intoned poetry, gesture, drama, dance, instrumental doubling of vocal line). | H | K2<br>K6 | 3a<br>3b | | | (C) Culture<br>(C) Style<br>(V1) Respect for cultural heritage<br>(V1) Aesthetic perception |
| The student knows ways in which the ancient Greeks sought to control the arts in education (e.g., through restricting the use of modes to those with a positive ethos, prohibiting complexity in music). | H | K6<br>K7<br>K8 | 1a<br>3a<br>7a | | | (C) Culture<br>(C) Style<br>(V1) Respect for cultural heritage<br>(V1) Freedom of expression |
| The student knows that ancient Greek modes were based upon Pythagorean ratios (e.g., each octave was the division of a vibrating string 1:2; the fifth 2:3; the fourth 3:4, etc.). | H | K6<br>K9 | 1a<br>3a<br>3b | | 1.23 | (C) Culture<br>(C) Style<br>(V1) Respect for cultural heritage<br>(V1) Aesthetic perception |
| The student knows ways in which ancient Greek music theory provided the framework for our Western tonal system (e.g., early recording by Boethius, reversal of modes during Middle Ages). | H | K6<br>K8 | 1a<br>3a | | 1.2 | (C) Culture<br>(C) Style<br>(V1) Respect for cultural heritage |
| The student knows ways in which the present concept of intervals retains the ancient Greek concept of perfect consonance (4ths, 5ths, octaves) and imperfect consonance (3rds and 6ths). | H | K8 | 1a<br>3a | | 1.22 | (C) Consonance<br>(C) Dissonance<br>(C) Culture<br>(V1) Respect for cultural heritage<br>(V1) Aesthetic perception |

3. Musical History and Style

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 3.1 Antiquity and Middle Ages (Cont.) | | | | | | |
| The student knows the contributions of travelling musicians to the development of secular music (troubadours, Trouveres, Minnesingers, jongleurs, and minstrels) during the Middle Ages. | H | K4<br>K8 | 3a | | | (C) Secular music<br>(C) Style<br>(C) Culture<br>(V1) Respect for cultural heritage |
| The student knows that melody of the Middle Ages is characterized as monophonic, narrow range and modal. | H | K3<br>K6 | 1a<br>3a | | 1.31 | (C) Style<br>(C) Melody<br>(V1) Respect for cultural heritage<br>(V1) Aesthetic perception |
| The student knows that the main body of preserved music of the Middle Ages is the plain chant. | H | K1<br>K6 | 3a | | | (C) Style<br>(V1) Respect for cultural heritage |
| The student knows that the liturgical text was the inspiration for the plain chant of the Middle Ages. | H | K8 | 3a<br>7a | | | (C) Style<br>(V1) Respect for cultural heritage |
| The student knows the compositional techniques based on plain chant that were employed in Medieval music (e.g., organum, gymel, heterophony). | H | K3<br>K6 | 1a<br>3a | | | (C) Style<br>(V1) Aesthetic perception |
| The student knows that the recorder was a popular instrument during the Middle Ages and has been revived as a folk instrument in the present century. | I U H | K4<br>K6 | 1a<br>3a<br>5a<br>7a | | 3.2<br>5.11 | (C) Culture<br>(V1) Respect for cultural heritage |
| The student knows characteristic instruments of the Middle Ages (e.g., monochord, finger and hand cymbals, viols, harp, trumpets, recorders, lyre). | U H | K1<br>K6 | 1a<br>3a | | | (C) Culture<br>(V1) Respect for cultural heritage |

3. Musical History and Style

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 3.1 Antiquity and Middle Ages (Cont.) | | | | | | |
| The student knows that our present musical staff is derived from Guido's system of notation. | H | K2<br>K9 | 1a<br>3a | | 2.0 | (V1) Respect for cultural heritage |

3. Musical History and Style

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 3.2 Renaissance | | | | | | |
| The student knows the location and use of print and non-print materials related to the history and style of music during the Renaissance period (e.g., card catalog: "Music-History," "Musical Instruments"; Concise Oxford Dictionary of Music, Grove's Dictionary of Music and Musicians; Subject Guide to Books in Print: "Music - History and Criticism - 16th Century"; Learning Directory: Music, Renaissance). | U H | K6 | 3a | | | (C) Resources, musical<br>(V1) Inquiry |
| The student knows that many theoretical treatises and manuscripts written during the Renaissance are preserved for study. | H | G2<br>K6 | 1a<br>3a | | | (C) Culture<br>(V1) Respect for cultural heritage |
| The student knows ways in which music was influenced by the humanism of the Renaissance (e.g., music of des Prez). | U H | K4<br>K6<br>K8 | 1a<br>3a<br>3b | | | (C) Style<br>(V1) Respect for cultural heritage |
| The student knows ways in which the Protestant Reformation affected sacred music (e.g., Protestant chorale, non-liturgical music). | H | K4<br>K8 | 1a<br>3a<br>3b | | | (C) Style<br>(C) Culture<br>(V1) Respect for cultural heritage |
| The student knows ways in which the scientific inventions of the Renaissance period influenced music (esp. printing). | I U H | K6<br>K8 | 1a<br>3a<br>3b | | 7.2 | (C) Style<br>(C) Technology<br>(V1) Respect for cultural heritage |
| The student knows that the Renaissance period is characterized by simplicity when compared to Gothic complexity (e.g., homophony, polyphony). | U H | G2<br>K3<br>K5<br>K6 | 1a<br>3a | | | (C) Style<br>(V1) Aesthetic perception<br>(V1) Respect for cultural heritage |

3. Musical History and Style

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 3.2 Renaissance (Cont.) | | | | | | |
| The student knows that polyphony was developed during the Renaissance period. | U H | K6<br>K8 | 1a<br>3a | | 1.3 | (C) Style<br>(C) Texture<br>(V1) Respect for cultural heritage |
| The student knows that the characteristic musical sound of the Renaissance period was three or four voices of homogeneous sound. | U H | K3<br>K6 | 1a<br>3a | | 1.4 | (C) Style<br>(C) Texture<br>(C) Timbre<br>(V1) Respect for cultural heritage |
| The student knows differences between ecclesiastical and secular styles in Renaissance music (e.g., motet - based on sacred text, madrigal - secular text). | H | K5<br>K6 | 1a<br>3a | | | (C) Style<br>(C) Culture<br>(V1) Aesthetic perception<br>(V1) Respect for cultural heritage |
| The student knows that several nationalistic schools of musical composition began during the Renaissance period (e.g., English, Burgundian, Flemish, German). | U H | K4<br>K6 | 1a<br>3a<br>7a | | | (C) Nationalism<br>(C) Style<br>(V1) Respect for cultural heritage |
| The student knows the characteristics of Renaissance choral music (e.g., a cappella - Palestrina and Lassus; equal importance of voices; music closely united with words). | H | K3<br>K6 | 1a<br>3a | | | (C) Style<br>(C) Texture<br>(V1) Aesthetic perception<br>(V1) Respect for cultural heritage |
| The student knows reasons why the bass became important to Renaissance harmony. | U H | K4<br>K6<br>K8 | 1a<br>3a | | 1.41 | (C) Harmony<br>(C) Style<br>(V1) Respect for cultural heritage |

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|---|---|---|---|---|---|---|
| 3.2 Renaissance (Cont.) | | | | | | |
| The student knows the independent instrumental styles which emerged during the Renaissance period. | H | K4<br>K6 | 1a<br>3a | | | (C) Style<br>(V1) Respect for cultural heritage |
| The student knows that during the Renaissance most of the nobility became proficient performers. | H | K3<br>K6 | 1a<br>3a | | | (C) Elite<br>(C) Culture |
| The student knows the characteristics of the Renaissance instruments in common use today (e.g., Krummhorn, shawm, viola da gamba, recorder). | U H | K1<br>K3<br>K6 | 1a<br>3a | | | (C) Style<br>(C) Tone quality<br>(V1) Respect for cultural heritage |
| The student knows that during the Renaissance the instruments that were popular for secular use were recorders and lutes. | U H | K3<br>K6 | 1a<br>3a | | | (C) Culture pattern<br>(V1) Respect for cultural heritage |
| The student knows that early recorder music was in four-voice imitative style which could also be sung. | I H | K3 | 1a<br>3a<br>5a | | 3.1<br>5.4 | (C) Style<br>(C) Texture<br>(V1) Aesthetic perception<br>(V1) Respect for cultural heritage |
| The student knows that recorders came in choirs of voices (e.g., soprano, alto, tenor and bass), though the soprano is the most popular and the easiest to play. | I H | K3<br>K5 | 1a<br>3a<br>5a | | 3.1<br>5.4 | (C) Timbre<br>(V1) Aesthetic perception |
| The student knows that the concept of homophony emerged during the Renaissance period (e.g., works of Byrd and Dowland). | H | K4<br>K6 | 1a<br>3a | | 1.33 | (C) Texture<br>(C) Style<br>(V1) Aesthetic perception<br>(V1) Respect for cultural heritage |

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|---|---|---|---|---|---|---|
| 3.2 Renaissance (Cont.) | | | | | | |
| The student knows the rhythmic practices in the Renaissance period (e.g., fluid - marked patterns). | U H | K2<br>K6 | 1a<br>3a | | 1.1 | (C) Style<br>(C) Rhythm<br>(V1) Aesthetic perception<br>(V1) Respect for cultural heritage |

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|---|---|---|---|---|---|---|
| 3.3 Baroque | | | | | | |
| The student knows the location and use of print and non-print materials related to Baroque music (e.g., Subject Guide to Books in Print: "Music - Baroque"; Learning Directory (print and non-print): "Music - Baroque", "Recorder", "Bach, J.S."). | I U H | K6 | 3a | | | (C) Resources, musical<br>(V1) Inquiry |
| The student knows the derivation and meaning of the term Baroque in music and the arts. | I U H | K2<br>K3<br>K6 | 1a<br>3a | | | (C) Style<br>(V1) Respect for cultural heritage |
| The student knows that the seventeenth century was one of intense intellectual, spiritual and physical action as manifested in all the arts (style, vigor, strong emotions, symbolism and subtleties). | U H | G2<br>K3 | 3a<br>3b | | | (C) Style<br>(V1) Respect for cultural heritage<br>(V1) Aesthetic perception |
| The student knows that composers first became conscious of musical style during the Baroque period. | H | G2<br>K6 | 3a | | 1.31 | (C) Style<br>(V1) Respect for cultural heritage |
| The student knows that during the Baroque era polyphonic and homophonic styles of music developed simultaneously. | H | K3<br>K4<br>K6 | 1a<br>3a | | 1.31 | (C) Style<br>(V1) Respect for cultural heritage |
| The student knows that polyphonic music reached its height in the music of J. S. Bach at the end of the Baroque period. | H | K6 | 1a<br>3a | | 1.31 | (C) Style<br>(V1) Respect for cultural heritage |
| The student knows that Baroque instrumental music developed from its use of vocal forms through the evolution of separate instrumental forms. | H | K4<br>K6 | 1a<br>3a | | | (C) Style<br>(V1) Respect for cultural heritage |

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|---|---|---|---|---|---|---|
| 3.3 Baroque (Cont.) | | | | | | |
| The student knows improvements that took place in instruments during the Baroque period (e.g., changes in wind instruments, perfection of string instruments, introduction of piano-forte). | H | K4<br>K6 | 3a | | 1.42 | (C) Change<br>(V1) Respect for cultural heritage |
| The student knows the new instrumental forms that were developed during the Baroque period (e.g., the dance suite, overture, solo sonata, trio sonata, concerto grosso and fugue). | H | K4<br>K6 | 1a<br>3a | | 1.523<br>1.533 | (C) Change<br>(C) Style<br>(V1) Aesthetic perception<br>(V1) Respect for cultural heritage |
| The student knows what developments in vocal music took place during the Baroque period (e.g., recitative style, accompanied solo song, and use of chorus and orchestra). | H | K1<br>K4<br>K6 | 1a<br>3a | | | (C) Style<br>(V1) Respect for cultural heritage |
| The student knows the new vocal forms that were developed during the Baroque period (e.g., aria, cantata, opera, oratorio). | H | K3<br>K6 | | | 1.535<br>1.536<br>1.537<br>1.541 | (C) Style<br>(C) Form<br>(V1) Respect for cultural heritage |
| The student knows that the modern concerto form developed from the preclassical concerto of the Baroque period in which contrasting groups of instruments were arranged in antiphonal dialogue. | H | K6 | 1a<br>3a | | 1.532 | (C) Style<br>(C) Structure<br>(V1) Respect for cultural heritage |
| The student knows that the influence of patronage by nobility and the upper classes led to the precedence of secular music over sacred in the Baroque period. | H | G2<br>K3<br>K6<br>K8 | 1a<br>3a | | 7.2<br>8.4 | (C) Cultural values<br>(V1) Respect for cultural heritage |

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|---|---|---|---|---|---|---|
| 3.3 Baroque (Cont.) | | | | | | |
| The student knows the more obvious contributions of Baroque music (e.g., the establishment of tonality, use of basso continuo, development of recitative, development of true vocal and instrumental forms). | H | K3<br>K6 | 1a<br>3a | | | (C) Unity and Variety<br>(C) Form<br>(V1) Aesthetic perception |
| The student knows that Monteverdi established basic principles for the combination of poetry, music and drama in opera. | H | K3<br>K4 | 1a<br>3a<br>3b | | 1.541 | (C) Style<br>(V1) Respect for cultural heritage |
| The student knows that in the solo song and recitative of the early opera a new homophonic style was created in which an expressive solo line was accompanied by a figured bass. | H | K3<br>K4 | 1a<br>3a | | 1.31<br>1.541 | (C) Style<br>(C) Harmony<br>(V1) Respect for cultural heritage<br>(V1) Aesthetic perception |
| The student knows that homophonic style of early opera led to a vertical approach to chord structure and progression and thus to clearer concepts of key feeling (tonality). | H | K8 | 1a<br>3a | | 1.3<br>1.31<br>1.32<br>1.541 | (C) Style<br>(C) Harmony<br>(C) Tonality<br>(V1) Respect for cultural heritage<br>(V1) Aesthetic perception |
| The student knows that the art of realizing a figured bass (i.e., interpretation of harmony indicated by the figure below the bass line) was highly developed during the Baroque period but has since largely been lost. | H | K4<br>K6 | 1a<br>3a | | 1.323<br>2.21 | (C) Style<br>(C) Harmony<br>(V1) Respect for cultural heritage<br>(V1) Aesthetic perception |
| The student knows the function of chromaticism (i.e., the extensive use of altered tones) in breaking down modality and establishing major and minor tonality as we know it today. | H | K4<br>K7 | 1a<br>3a | | 1.23<br>1.3 | (C) Style<br>(C) Harmony<br>(C) Tonality<br>(V1) Aesthetic perception |

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|---|---|---|---|---|---|---|
| 3.3 Baroque (Cont.) | | | | | | |
| The student knows the distinction between the vocal and instrumental idioms (e.g., feasibility as regards range and technical production, timbre differences). | H | K5 | 1a<br>3a | | 1.41<br>1.42<br>4.23<br>6.12 | (C) Style<br>(C) Adaptation |
| The student knows the ways in which Bach's "Well-Tempered Clavier" (preludes and fugues in all keys) illustrated the advantages of equal-tempered tuning. | H | K7 | 1a<br>3a | | 1.21<br>1.523 | (C) Style<br>(V1) Aesthetic perception<br>(V1) Respect for cultural heritage |

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|---|---|---|---|---|---|---|
| 3.4 Classic | | | | | | |
| The student knows the location and use of print and non-print materials related to classical music (e.g., card catalog: "Music-Classical Period"; Grove's Dictionary of Music and Musicians; Individual Classical Composers; Learning Directory: "Classical Music"; Area and Building Audio-Visual Catalogs; LP Records). | U H | K6 | 3a | | | (C) Resources, musical<br>(V1) Inquiry |
| The student knows that music from the classical period is usually more objective, restrained and impersonal than in the preceding period of music history. | H | G2<br>K3<br>K5<br>K6 | 1a<br>3a | | | (C) Style<br>(V1) Respect for cultural heritage<br>(V1) Aesthetic perception |
| The student knows that the classical period is primarily an era of instrumental music. | H | G2<br>K6 | 1a<br>3a | | | (C) Style<br>(V1) Respect for cultural heritage |
| The student knows the qualities and characteristics of the piano that resulted in its rise in importance during the classical period (e.g., flexible dynamics, extended range, sustaining pedal). | U H | K4<br>K6<br>K8 | 1a<br>3a | | 1.42 | (C) Instrumental music |
| The student knows the instrumental combinations that became standardized during the classical period (e.g., symphony orchestra, string quartet). | H | K3 | 1a<br>3a | | 1.42 | (C) Style<br>(C) Texture<br>(V1) Respect for cultural heritage |
| The student knows that during the classical period there was a change of emphasis from polyphonic to homophonic texture. | U H | K4<br>K5<br>K6 | 1a<br>3a | | 1.32<br>1.33 | (C) Structure<br>(C) Texture<br>(C) Change<br>(V1) Aesthetic perception<br>(V1) Respect for cultural heritage |

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|---|---|---|---|---|---|---|
| 3.4 Classic (Cont.) | | | | | | |
| The student knows that melody during the classic period was folk-like in its clarity and simplicity, replacing the long lines and figuration styles of Baroque polyphony. | U H | K3<br>K5<br>K6 | 1a<br>3a | | 1.2 | (C) Style<br>(C) Melody<br>(V1) Aesthetic perception<br>(V1) Respect for cultural heritage |
| The student knows that melody and harmony became more diatonic during the classical period. | H | K3<br>K4<br>K6 | 1a<br>3a | | | (C) Melody<br>(C) Harmony<br>(C) Style<br>(V1) Aesthetic perception<br>(V1) Respect for cultural heritage |
| The student knows that the phrases of classical music are generally more regular and shortened than those of the Baroque period. | U H | K3<br>K5<br>K6 | | | 1.513 | (C) Style<br>(C) Form<br>(V1) Aesthetic perception<br>(V1) Respect for cultural heritage |
| The student knows ways in which the concept of balance in structure influenced classical musical forms (e.g., sonata-allegro form). | U H | K8 | 1a<br>3a | | 1.5 | (C) Form<br>(C) Balance<br>(V1) Aesthetic perception<br>(V1) Respect for cultural heritage |
| The student knows that form in the classical period became a major factor in musical composition (e.g., thematic organization, phraseology and larger sectional structure). | U H | K3<br>K6<br>K7 | 1a<br>3a | | 1.5 | (C) Form<br>(V1) Aesthetic perception<br>(V1) Respect for cultural heritage |

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|---|---|---|---|---|---|---|
| 3.4 Classic (Cont.) | | | | | | |
| The student knows the forms of music which were highly developed or perfected during the classical period (e.g., sonata, string quartet, symphony, sonata-allegro). | U H | K3<br>K4<br>K6 | 1a<br>3a | | 1.5 | (C) Form<br>(V1) Aesthetic perception<br>(V1) Respect for cultural heritage |
| The student knows stylistic practices which emerged with the development of music forms (e.g., Alberti bass, "style galant," periodization, cadenzas). | H | K3<br>K4<br>K6 | 1a<br>3a | | 5.0 | (C) Style<br>(C) Form<br>(V1) Respect for cultural heritage<br>(V1) Aesthetic perception |
| The student knows that the use of dynamics was extended during the classical period, from simple contrast to shadings such as crescendo and decrescendo. | H | K6<br>K7 | 1a<br>3a | | 1.61 | (C) Intensity (Sound)<br>(V1) Aesthetic perception<br>(V1) Respect for cultural heritage |

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|---|---|---|---|---|---|---|
| 3.5 Romantic | | | | | | |
| The student knows the location and use of print and non-print materials related to Romantic music (e.g., Learning Directory (print and non-print): "Music, Romantic", "Folk Dance"; card catalog: "Musical Instruments"; Harvard Brief Dictionary of Music; Grove's Dictionary of Music and Musicians; individual Romantic period composers). | U H | K6 | 3a | | | (C) Resources, musical<br>(V1) Inquiry |
| The student knows the form of romantic idealism reflected in the music of such composers as Berlioz, Mendelssohn, Schumann, Chopin, Liszt and Wagner. | H | K6<br>K8 | 3a | | | (C) Style<br>(V1) Integrity<br>(V1) Aesthetic perception<br>(V1) Respect for cultural heritage |
| The student knows that during the Romantic era music was written for the masses. | H | G2<br>K4<br>K6 | 1a<br>2a<br>4b | | | (C) Populism<br>(V1) Democracy<br>(V1) Respect for cultural heritage |
| The student knows ways in which the public became more closely related to the "production" of music (e.g., through the growth of publishing houses, organized concerts, music teaching as a profession, and music festivals). | H | K6<br>K8 | 3a | 2a<br>3b<br>4c<br>4f | | (C) Populism<br>(V1) Respect for cultural heritage |
| The student knows that by the Romantic period the composer was no longer employed by aristocracy but made his living by performing, conducting and teaching. | H | G2<br>K4<br>K6 | 3a | 4c | | (V1) Respect for cultural heritage |
| The student knows that the emphasis was on secular music during the Romantic period. | U H | K3<br>K6 | 3a | | | (C) Style<br>(V1) Respect for cultural heritage |

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|---|---|---|---|---|---|---|
| 3.5 Romantic (Cont.) | | | | | | |
| The student knows ways in which the forms standardized in the Classical period were expanded in the Romantic period (e.g., number of movements, use of leitmotiv). | U H | K4<br>K6 | 3a | | | (C) Form<br>(V1) Aesthetic perception<br>(V1) Respect for cultural heritage |
| The student knows that the solo art song of the Romantic period was a secular vocal form consisting of three equally important ingredients: a lyric poem of high order, the melody and the accompaniment. | H | K6<br>K7 | 3a | | | (C) Form<br>(C) Style<br>(C) Composition<br>(V1) Aesthetic perception |
| The student knows that solo art songs are organized either in strophic or through-composed form. | H | K3 | 3a | | | (C) Form<br>(V1) Aesthetic perception |
| The student knows that piano accompaniments became an integral part of the total musical effect of the art song in the Romantic period. | H | G2<br>K3<br>K6 | 3a | | | (C) Form<br>(V1) Aesthetic perception |
| The student is able to distinguish between a Romantic art song and other vocal styles (e.g., the operatic aria). | H | P33<br>P45 | 3a | | | (C) Style<br>(V1) Aesthetic perception |
| The student knows the individual ways in which 19th century opera developed in Italy, France and Germany (e.g., bel canto style - Italy, ballet - France, music drama - Germany). | H | K4<br>K6 | 3a | | 1.541 | (C) Style<br>(V1) Respect for cultural heritage |
| The student knows that opera gave rise to musical forms which are performed separately from the opera (e.g., concert overture, ballet music). | H | K4 | 3a | | 1.541 | (C) Form<br>(V1) Respect for cultural heritage |

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|---|---|---|---|---|---|---|
| 3.5 Romantic (Cont.) | | | | | | |
| The student knows the symphonic poem is a large Romantic free form based on variation of a theme or contrasting themes, usually inspired by a "program" or literary idea. | H | K2<br>K3 | 3a | | | (C) Form<br>(C) Compositi<br>(V1) Aesthetic perception |
| The student knows that composers of the Romantic period incorporated music of the folk dance into their works (e.g., mazurka, polonaise, jota). | H | K3<br>K6<br>K8 | 3a | | | (C) Style<br>(C) Compositio<br>(V1) Respect fo cultural heritage |
| The student is able to distinguish between musical dance forms of the Romantic era (e.g., polonaise, mazurka, jota); | H | P33<br>P45 | 3a | 5a | | (C) Form<br>(V1) Aesthetic perception |
| The student knows the characteristics of small free forms that were used during the Romantic period (e.g., ballad, fantasy, nocturne, etude). | H | K3<br>K6 | 3a | | | (C) Form<br>(C) Compositio<br>(V1) Aesthetic perception<br>(V1) Respect fo cultural heritage |
| The student knows that in music of the Romantic period thematic material is often repeated in various movements of the same work. | H | G2<br>K3<br>K6 | 1a<br>3a | | | (C) Melody<br>(C) Form<br>(C) Compositio<br>(V1) Aesthetic perception |
| The student is able to distinguish thematic material that is repeated within movements of a composition in music he hears. | H | P33<br>P45 | 1a<br>3a | 5a | | (C) Melody<br>(C) Form<br>(C) Compositio<br>(V1) Aesthetic perception |
| The student knows that the texture of Romantic music is homophonic (art song - melody and accompaniment) | H | K3<br>K6 | 1a<br>3a | | 1.33 | (C) Texture<br>(C) Style<br>(V1) Aesthetic perception |

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|---|---|---|---|---|---|---|
| 3.5 Romantic (Cont.) | | | | | | |
| The student knows that harmony of the Romantic period is characterized by chromaticism, delayed cadences, use of sevenths, ninths and thirteenth chords, and distant key relationships. | H | K3<br>K6 | 1a<br>3a | | 1.33 | (C) Harmony<br>(C) Style<br>(V1) Aesthetic perception<br>(V1) Respect for cultural heritage |
| The student knows that rhythms of the Romantic period are characterized by complexity, syncopations and changing tempos and meters within a composition. | H | G2<br>K3<br>K6 | 1a<br>3a | | 1.1 | (C) Rhythm<br>(C) Style<br>(V1) Aesthetic perception<br>(V1) Respect for cultural heritage |
| The student knows that melodies of the Romantic period are characterized by chromaticism and irregular phrases. | H | K3<br>K6 | 1a<br>3a | | 1.2 | (C) Melody<br>(C) Style<br>(C) Composition<br>(V1) Aesthetic perception<br>(V1) Respect for cultural heritage |
| The student knows the ways in which the formal sonata-allegro form of the Classical period was modified during the 19th century. | H | K5<br>K7 | 1a<br>3a | | | (C) Form<br>(C) Composition<br>(V1) Aesthetic perception<br>(V1) Respect for cultural heritage |
| The student knows reasons why the piano was the leading solo instrument in the Romantic period (e.g., potential for dynamic range and brilliance). | H | K3<br>K4<br>K6 | 1a<br>3a | | | (C) Timbre<br>(V1) Respect for cultural heritage |
| The student knows ways in which orchestration developed during the nineteenth century (e.g., size of sections, solo use of instruments, unusual combinations of instruments). | H | K4<br>K6 | 1a<br>3a | | | (C) Timbre<br>(C) Texture<br>(V1) Aesthetic perception<br>(V1) Respect for cultural heritage |

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| 3.5 Romantic (Cont.) | | | | | | |
| The student knows ways in which instruments changed during the nineteenth century (addition of valves to brass, addition of more keys to woodwinds). | U H | K4<br>K6 | 1a<br>3a | | | (C) Change<br>(C) Timbre<br>(V1) Respect for cultural heritage |
| The student knows how techniques of performance changed during the Romantic period (e.g., a more constant string vibrato, greater fidelity due to improvements in the instruments). | H | K4<br>K6 | 3a<br>5a<br>5b | | | (C) Performance level |
| The student knows how composers in the nineteenth century extended the technical potential of the instruments and performers (e.g., rapid scale passages, large chord clusters). | H | K4<br>K6 | 3a<br>5a | | | (C) Performance level<br>(C) Change<br>(V1) Respect for cultural heritage |

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|---|---|---|---|---|---|---|
| 3.6 Impressionistic | | | | | | |
| The student knows that the goal of the impressionistic composer was to reveal in music his immediate memory response to a scene or an event. | H | G2<br>K6<br>K8 | 3a | | | (C) Style<br>(V1) Aesthetic perception<br>(V1) Respect for cultural heritage |
| The student knows techniques employed in the graphic arts which parallel those used in music in the Impressionistic period (e.g., short brush strokes, parallel short melodic fragments). | H | K3<br>K6 | 3a<br>3b | | 7. | (C) Style<br>(V1) Aesthetic perception<br>(V1) Respect for cultural heritage |
| The student knows ways in which performance techniques were used to heighten the ethereal effect of Impressionistic music (e.g., prolonged use of damper pedal, glissandos). | H | K3<br>K6<br>K8 | 1a<br>3a<br>3b | | 1.7 | (C) Style<br>(V1) Aesthetic perception<br>(V1) Respect for cultural heritage |
| The student knows tonal characteristics of Impressionistic music (e.g., modal, pentatonic, whole tone scale). | H | K3<br>K6 | 1a<br>3a | | 1.23 | (C) Style<br>(C) Melody<br>(V1) Aesthetic perception<br>(V1) Respect for cultural heritage |
| The student knows the characteristic harmonic devices employed in Impressionistic music (e.g., parallelism, tonal clusters, unresolved dissonances). | H | K3<br>K6 | 1a<br>3a | | 1.3 | (C) Style<br>(C) Harmony<br>(V1) Aesthetic perception<br>(V1) Respect for cultural heritage |

3. Musical History and Style

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 3.7 Twentieth Century | | | | | | |
| The student knows the location and use of print and non-print materials related to understanding the history and style of music of the twentieth century (e.g., Reader's Guide: "Musical Comedies," "Music, Popular," "Jazz Music"; card catalog: "Music, Popular," "Musical Film," "Jazz"; Schwann's Record Catalog; Newspaper Indexes: "Music, Rock," Area and Building Audio-Visual Catalogs; LP records). | U H | K6 | 3a | | | (C) Resources, musical<br>(V1) Inquiry |
| The student knows that in the 20th century musical development has occurred at a rate unparalleled in former centuries. | U H | G2<br>K4<br>K6 | 3a | 4b | | (C) Style<br>(C) Change<br>(V1) Respect for cultural heritage |
| The student knows reasons for musical change at the outset of the 20th century (e.g., overstated romanticism, musical cliches, Bruckner's lengthy symphonies, 250 years of major-minor harmony, desire for fresh expression). | H | K4<br>K6<br>K8 | 1a<br>3a | | | (C) Style<br>(C) Change<br>(V1) Respect for cultural heritage |
| The student knows that many composers of the early 20th century were concerned with finding alternatives to earlier musical conventions (e.g., employing free use of tone clusters instead of chord progression according to strict rules). | H | K4<br>K6<br>K9 | 3a | | | (C) Style<br>(C) Change<br>(V1) Creativity |
| The student knows ways in which composers of the 20th century attempted to free their compositions from regularity and symmetry in rhythm, melodic and textural content. | I U H | K3<br>K4<br>K6 | 1a<br>3a | | 6.0 | (C) Style<br>(C) Change<br>(V1) Aesthetic perception<br>(V1) Creativity<br>(V1) Innovativeness |

3. Musical History and Style

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 3.7 Twentieth Century (Cont.) | | | | | | |
| The student knows ways in which some features of twentieth century music have remained relatively constant while others have changed radically (e.g., form-constant; timbre-changed). | U H | K4 K5 K6 | 1a 3a | | 1.5 | (C) Timbre (C) Change (C) Form (V1) Aesthetic perception |
| The student knows that several musical styles from the nineteenth century (i.e., Romanticism, Impressionism, Nationalism) have been further developed by twentieth century composers (e.g., Hanson, Griffes, Bloch, Copland). | U H | K3 K4 K6 | 3a | | | (C) Style (V1) Aesthetic perception (V1) Respect for cultural heritage |
| The student knows the musical movements in the twentieth century (e.g., neo-Classic, neo-Baroque, neo-Romantic) | U H | K2 K6 | 3a | | | (C) Style (V1) Respect for cultural heritage |
| The student knows characteristics of 20th century melodic treatment as it evolved from earlier works (e.g., further subdivision of the half-step, quarter tone, glissandi, incorporation of all audible pitches). | I U H | K3 K4 K6 | 1a 3a | | 1.2 | (C) Style (C) Melody (C) Change (V1) Aesthetic perception (V1) Respect for cultural heritage |
| The student knows characteristics of 20th century harmonic texture that evolved from earlier music (e.g., increased dissonance, atonality, cluster, indefinite pitch). | U H | K3 K4 K6 | 1a 3a | | 1.3 | (C) Style (C) Texture (C) Harmony (C) Change (V1) Aesthetic perception (V1) Respect for cultural heritage |
| The student knows characteristics of rhythmic development during the 20th century (e.g., polyrhythm, complex meters). | U H | K3 K4 K6 | 1a 3a | | 1.1 | (C) Style (C) Rhythm (V1) Aesthetic perception (V1) Respect for cultural heritage |

3. Musical History and Style

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| **3.7 Twentieth Century (Cont.)** | | | | | | |
| The student knows ways in which the range of timbre was expanded during the 20th century (e.g., building instruments of different sizes - family of clarinets, lengthening lower string on bass). | I U H | K4<br>K6 | 1a<br>3a | | 1.4 | (C) Style<br>(C) Timbre<br>(C) Change<br>(V1) Creativity<br>(V1) Imaginativ ness<br>(V1) Respect fo cultural heritage |
| The student knows compositions of 20th century experimental music which are chiefly concerned with tonal materials and their modification (e.g., musique concrète, electronically generated and synthesized sounds). | I U H | K2<br>K3<br>K6 | 1a<br>3a | | 1.425 | (C) Style<br>(C) Change<br>(C) Tone<br>(V1) Innovative ness<br>(V1) Creativity<br>(V1) Respect fo cultural heritage |
| The student knows that 20th century music is concerned with rhythmic - sonorous cells or clusters rather than with traditional rhythmic, melodic and harmonic usage. | U H | K3<br>K5<br>K6 | 1a<br>3a | | | (C) Style<br>(C) Change<br>(V1) Aesthetic perception<br>(V1) Respect fo cultural heritage |
| The student knows that 12-tone music unites two contrasting emphases: (1) expressive content drawn from comprehensive ranges of tone color and expressive nuance; and (2) strict forms and procedures of composition. | U H | K3<br>K6 | 1a<br>3a | | | (C) Style<br>(C) Expression<br>(C) Form<br>(V1) Aesthetic perception<br>(V1) Respect fo cultural heritage |
| The student knows that 12-tone music is a horizontal-linear idiom in which the melodic line is of greater importance than harmonic mass. | U H | K2<br>K3<br>K6 | 1a<br>3a | | | (C) Style<br>(C) Melody<br>(V1) Aesthetic perception<br>(V1) Respect fo cultural heritage |

3. Musical History and Style

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 3.7 Twentieth Century (Cont.) | | | | | | |
| The student knows the destructions and commonalities in the creation and performance of musique concrète and electronic music. | H | K3<br>K5<br>K6 | 1a<br>3a | | | (C) Style<br>(V1) Aesthetic perception |
| The student knows the meaning of words particularly associated with 20th century musical innovations other than electronic music (e.g., chance, serial, musique concrète, aleatoric, octave displacement, micro-tonal, tape loop). | H | K1<br>K2<br>K6 | 3a | | | (C) Style |
| The student is able to distinguish among the compositional styles of 20th century composers (e.g., Cowell, Ives, Partch). | H | P33<br>P45 | 1a<br>3a | | | (C) Style<br>(V1) Aesthetic perception<br>(V1) Respect for cultural heritage |
| The student knows categories of electronic music (e.g., music written for electronic instruments, electronic music recorded on tape, music for electronic synthesizers, computer music). | U H | K1<br>K5 | 3a | | 1.425 | (C) Style<br>(C) Technology<br>(V1) Respect for cultural heritage |
| The student knows the meaning of terms associated with electronic music (e.g., sine wave, sawtooth-wave, Herz, envelope, decay, white noise). | U H | K1<br>K2 | 3a | | 1.425 | (C) Style<br>(C) Technology |
| The student knows tools used by the electronic composer (e.g., tape recorder, filter, oscillator, synthesizer, computer). | I U H | K1 | 3a | 2a<br>4d | | (C) Style<br>(C) Technology |
| The student knows that the range of possibilities of computer music may be influenced by the following: (1) conditions, graphical notation, etc.; (2) statistical conditions based on probability factors; (3) styles evolved by the computer process (generation of new, synthesized output). | H | K8 | 3a | | | (C) Style<br>(C) Technology |

3. Musical History and Style

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 3.7 Twentieth Century (Cont.) | | | | | | |
| The student knows that new systems of notation were devised as a result of innovations in 20th century composition (e.g., charts for aleatoric music, musical scores expressed in clocked time). | I U H | K2<br>K6<br>K8 | 2a<br>3a | | 2.0 | (C) Style<br>(C) Symbols<br>(V1) Respect for cultural heritage |
| The student knows that jazz originated in the melodies and rhythms of Africa and the harmonies of Western Europe. | U H | G2<br>K4<br>K6<br>K8 | 1a<br>3a<br>7a | | | (C) Style<br>(C) Culture<br>(V1) Respect for cultural heritage |
| The student knows that jazz had its origin in the synthesis of African songs and rhythms and European-American hymn tunes with the "holler" work song and spiritual representing the line of development which finally subdivided into ragtime, blues, Dixieland and other jazz forms. | U H | G2<br>K4 | 1a<br>3a<br>7a | | | (C) Style<br>(V1) Respect for cultural heritage |
| The student knows the characteristics that distinguish different types of music commonly termed as jazz (e.g., blues, rhythm blues, Dixieland, progressive). | U H | K1<br>K5 | 3a<br>7a | | | (C) Style<br>(C) Culture<br>(V1) Respect for cultural heritage<br>(V1) Aesthetic perception |
| The student knows the basic harmonic, melodic and structural aspects of the blues (12 bar; aab; I, IV, V, I). | U H | K3 | 1a<br>3a<br>7a | | 1.2<br>1.3<br>1.512 | (C) Style<br>(C) Harmony<br>(C) Melody<br>(C) Form<br>(C) Culture<br>(V1) Respect for cultural heritage<br>(V1) Aesthetic perception |

3. Musical History and Style

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 3.7 Twentieth Century (Cont.) | | | | | | |
| The student knows that the ostinato is frequently a characteristic of jazz. | I U H | K3 | 1a<br>3a<br>7a | | 1.513 | (C) Style<br>(C) Texture<br>(V1) Respect for cultural heritage<br>(V1) Aesthetic perception |
| The student knows that improvisation is an important characteristic of jazz. | U H | K3 | 3a<br>7a | 4a<br>4d | 5.0<br>6.0 | (C) Style<br>(C) Creativity<br>(C) Performance<br>(V1) Respect for cultural heritage |
| The student knows ways the jazz performer improvises (e.g., harmonically, melodically, simultaneously with other players). | U H | K7 | 1a<br>3a<br>7a | | 6.0 | (C) Style<br>(V1) Aesthetic perception |
| The student knows characteristic timbre and shadings used by jazz instrumentalists and vocalists. | H | K3 | 1a<br>3a<br>7a | | 1.4 | (C) Style<br>(C) Tone quality<br>(V1) Aesthetic perception |
| The student knows ways in which contemporary composers use jazz techniques in concert music (e.g., Gershwin, Milhaud, Stravinsky, Bernstein). | U H | K7 | 1a<br>3a | | | (C) Style<br>(V1) Respect for cultural heritage<br>(V1) Aesthetic perception) |
| The student knows the principal characteristics of rock music (e.g., rhythmic beat which divides a 4/4 measure of music into eight successive eighth notes). | U H | K3 | 1a<br>3a<br>7a | | 1.1 | (C) Style<br>(C) Culture<br>(C) Rhythm<br>(V1) Aesthetic perception |

3. Musical History and Style

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 3.7 Twentieth Century (Cont.) | | | | | | |
| The student knows that the beat of rock music is accentuated with amplified sounds of acoustic instruments (e.g., guitar, string bass, electronic organ). | U H | K3<br>K7 | 1a<br>3a<br>7a | | 1.42 | (C) Style<br>(C) Rhythm<br>(C) Technology |
| The student knows factors that influenced the development of rock (e.g., economics, jazz, folk idiom). | U H | K4 | 3a<br>7a | | | (C) Style<br>(C) Culture<br>(V1) Respect for cultural heritage |
| The student knows purposes of the text in rock music (e.g., convey a message, express repeated sounds). | U H | K7 | 1a<br>3a<br>7a | | | (C) Style<br>(V1) Respect for cultural heritage |
| The student knows ways in which each rock group manifests its own identity (e.g., performance style, name, characteristics of dress). | U H | K3<br>K5 | 3a<br>3b<br>7a | 6c | | (C) Style<br>(C) Culture<br>(V1) Respect for cultural heritage |
| The student knows effects that rock music has had on other forms of music (e.g., increased use of amplified instruments, use of rhythmic characteristics). | H | K8 | 1a<br>3a<br>7a | | 1.42 | (C) Style<br>(C) Rhythm<br>(C) Tone quality<br>(V1) Respect for cultural heritage |
| The student knows that folk music expresses many different feelings and moods (e.g., sadness, love, courage, happiness, etc.) | P I | G2<br>K3 | 1a<br>3a<br>7a | 1a<br>1b | 1.7<br>7.2 | (C) Style<br>(C) Emotion<br>(C) Mood<br>(V1) Aesthetic sensitivity<br>(V1) Respect for cultural heritage |
| The student knows that folk music of many different countries is based on the pentatonic scale (e.g., Hungary, China). | P I | K3 | 1a<br>3a<br>7a | | 1.23<br>7.2 | (C) Style<br>(C) Melody<br>(V1) Respect for the culture of others<br>(V1) Aesthetic perception |

3. Musical History and Style

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 3.7 Twentieth Century (Cont.) | | | | | | |
| The student knows characteristics of songs composed in the folk idiom (e.g., songs by Stephen Foster, Woody Guthrie, Pete Seeger, Donovan, Joan Baez, Joni Mitchell and others). | I U H | K3 | 1a<br>3a<br>7a | | 7.2 | (C) Style<br>(V1) Respect for cultural heritage |
| The student knows that popular music of today is a combination of many styles (e.g., soul, jazz, spirituals, blues, gospel, folk, country-western, rock). | I U H | K3 | 1a<br>3a<br>7a | | | (C) Style<br>(V1) Respect for cultural heritage |
| The student knows ways in which popular music in America has been affected by earlier musical styles (e.g., Tin Pan Alley, Gilbert and Sullivan, patriotic music, musical shows). | H | K4<br>K8 | 3a<br>7a | | | (C) Style<br>(V1) Respect for cultural heritage |
| The student knows characteristics of musical theatre during the 20th century (e.g., instrumentation of orchestra, subject matter). | H | K4<br>K6 | 3a | | 1.543 | (C) Style<br>(C) Change<br>(V1) Respect for cultural heritage |
| The student knows ways in which twentieth century technological advances have brought the music of individual performers and groups to a larger audience (e.g., T.V., radio, record and tape industry). | I U H | G2<br>K8 | 3a | 3c<br>4g | | (C) Style<br>(C) Technology<br>(V1) Respect for cultural heritage |
| The student knows the role of such commercial media as the player piano, silent movies, radio and jukebox in the development of music in the 20th century. | U H | K4<br>K6 | 3a | | | (C) Style<br>(C) Media<br>(V1) Respect for cultural heritage |
| The student knows that copyright laws are designed to protect the rights of the composer. | U H | K2<br>K7 | 3a<br>3b | | | (C) Style<br>(V1) Rights |

4. Listening to Music

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Headings | Taxonomy (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 4. Listening to Music | | | | | | |
| The student knows the location and use of print and non-print materials related to music listening (e.g., card catalog: 780.1 - Music-Analysis, Appreciation; Area and Building Audio-Visual Catalogs: "Listening Skills, Musical"; "Recordings: Sound Track.") | P I U H | K6 | 1a | | | (C) Resources, musical<br>(V1) Inquiry |
| The student knows that listening is a process of mentally synthesizing sounds which the ear perceives. | I U H | G2 | 4a | | | (C) Synthesis |
| The student knows that aural memory is the basis of musical listening. | P I U H | G2<br>K3<br>K8 | 1a<br>4a | | | (C) Aural memo |
| The student knows physical conditions which can affect listening (e.g., acoustics, perceptual abilities, visual and auditory distractions). | P I U H | K3<br>K8 | 4a | | | (C) Condition, physical<br>(C) Distractic |
| The student knows that development of music listening skills contributes to aesthetic fulfillment. | I U H | G2 | 1a<br>1b<br>7b<br>8b | 3c<br>1a | | (C) Listening skill |

4. Listening to Music

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 4.1 General Background | | | | | | |
| The student knows that listening ability is influenced by the sum of all cultural experiences (e.g., prejudices, peer attitudes, background). | I U H | G2<br>K8 | 4a<br>4b<br>7a<br>7b | | | (C) Culture<br>(C) Values<br>(V1) Self-knowledge |
| The student knows that what he hears in music is influenced by his musical experiences (e.g., performing, reading, music instruction, knowledge). | I U H | K8 | 4a<br>4b<br>7a<br>7b | | 2.0<br>5.0 | (C) Culture<br>(C) Values<br>(V1) Self-knowledge<br>(V1) Aesthetic perception |

4. Listening to Music

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 4.2 Responses | | | | | | |
| The student knows that listening may occur at various levels of perception (e.g., physical, emotional, intellectual). | I U H | G2<br>K5<br>K7 | 4a | | | (C) Levels of perception<br>(V1) Aesthetic perception<br>(V1) Self-knowledge |
| The student knows that repetition of any musical response reinforces every aspect of it. | I U H | K7<br>K8 | 8b | | 4.22<br>4.23 | (C) Reinforcement in music<br>(V1) Self-knowledge |
| The student knows that the primary musical element used by composers to evoke physical response is rhythm (e.g., pulse, accent, meter). | I U H | G2<br>K8 | 1a<br>4a<br>4b | | 1.1 | (C) Rhythm<br>(C) Movement<br>(V1) Aesthetic perception |
| The student knows that emotional state may be affected by listening to music. | P I U H | G2<br>K8 | 4a<br>4b | | 4.22 | (C) Emotion<br>(V1) Self-knowledge |
| The student is able to discriminate between his own emotional response and that which he believes the composer wished to elicit. | I U H | P33<br>P45 | 4a<br>4b | | 4.22 | (C) Emotion<br>(V1) Aesthetic sensitivity<br>(V1) Self-knowledge |
| The student knows that certain musical compositions are intended to produce specific emotional responses. | I U H | G2<br>K7 | 1a<br>3b<br>4a<br>4b | | 4.22 | (C) Emotion<br>(V1) Aesthetic perception |
| The student knows that intellectual response to listening is essential in aesthetic discrimination. | I U H | K2<br>K7<br>K8 | 1a<br>4a<br>4b | 3c | 4.23<br>8.12 | (C) Intellect<br>(V1) Aesthetic perception |

4. Listening to Music

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 4.2 Responses (Cont.) | | | | | | |
| The student knows that the ability to listen effectively can be acquired through attention to specifics and through experiences. | I U H | G2<br>K8 | 1a<br>4a<br>4b | | 4.23 | (C) Intellect<br>(V1) Aesthetic perception |
| The student knows reasons why musical appreciation requires an auditory impression to be retained in the memory (i.e., the composition cannot be seen in its entirety, as is possible in the visual arts). | I U H | K7<br>K8 | 1a<br>4a<br>4b | 4a<br>4d | 4.23 | (C) Aural memory<br>(V1) Aesthetic perception |
| The student knows that auditory impression is retained in the memory through attention, repetition and familiarity. | I U H | K3<br>K8 | 1a<br>4a<br>4b | | 4.23 | (C) Aural memory |
| The student knows that the greater his knowledge of music, the more he can listen for and the greater his potential for enjoyment. | U H | G2<br>K3<br>K8 | 1a<br>4a<br>4b | 3c | 4.23 | (C) Mood<br>(C) Elements, music<br>(V1) Pleasure<br>(V1) Self-knowledge |
| The student is able to direct his attention toward specific factors in the music (e.g., mood, style, subject matter, tonality, instrumentation). | U H | P33<br>P62<br>P65 | 1a<br>4a<br>4b | 5a | 4.23 | (C) Elements, music<br>(V1) Aesthetic perception |
| The student is able to distinguish specific factors in music he hears (e.g., characteristics of melody; structural organization; expressive characteristics). | P I U H | P33<br>P45 | 1a<br>4a<br>4b | 5a | | (C) Elements, music<br>(V1) Aesthetic perception |
| The student knows that his knowledge of the conventions of music establishes expectancies in the listening process. | I U H | K2<br>K8 | 1a<br>3a<br>4a<br>4b | | 8.12 | (C) Elements, music<br>(V1) Aesthetic perception<br>(V1) Self-knowledge |

4. Listening to Music

| COURSE GOALS | Level P/I/U/H | Knowledge or Processes Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 4.2 Responses (Cont.) | | | | | | |
| The student knows that the fulfillment of expectancies (tension and release) is the basis of the aesthetic listening experience. | U H | K2<br>K8 | 1a<br>4a<br>4b | 3c | 4.23<br>8.12 | (C) Tension and Release<br>(V1) Aesthetic perception<br>(V1) Pleasure<br>(V1) Self-knowledge |

5. Performing Music

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 5. Performing Music | | | | | | |
| The student knows the location and use of print and non-print materials related to performing music (e.g., Area and Building Audio-Visual Catalogs: "Music, Interpretation"; LP records of noted performers; "Music, Teaching"; Periodical and Newspaper Indexes: Reviews of Performances). | I U H | K6 | 5a<br>6a | 3a<br>4a<br>4d | | (C) Resources, musical<br>(V1) Inquiry |

5. Performing Music
5.1 Readiness

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 5.11 Emotional | | | | | | |
| The student has knowledge of the historical development and contemporary uses of his instrument. | H | K4<br>K7 | 1a<br>3a<br>5b | | | (V1) Commitment |
| The student knows those qualities of instruments that are compatible with his personal needs and standards. | I U H | K8 | 1a<br>5b | 1a<br>3c | | (V1) Self-knowledge<br>(V1) Self-confidence |
| The student knows that his physical characteristics, desire and innate ability are related to his success in singing and playing an instrument. | I U H | K8 | 5a<br>5b | 4a<br>4b | | (V1) Success<br>(V1) Self-knowledge |
| The student knows that learning to sing or play an instrument develops self-discipline, self-expression, and self-confidence. | U H | K8 | 5a<br>5b | | | (C) Self-expression<br>(V1) Self-discipline<br>(V1) Self-confidence<br>(V1) Skill mastery |
| The student knows that singing or playing an instrument will facilitate one's participation in shared experiences and achievements and one's learning about group process. | I U H | K8 | 5b | 1c | | (V1) Cooperatio<br>(V1) Achievemen<br>(V1) Sharing - contributing<br>(V1) Skill execution |
| The student knows that individual success in singing and playing an instrument requires sustained, directed effort and practice. | I U H | K8 | 5a | | | (V1) Success<br>(V1) Self-discipline |

5. Performing Music
5.1 Readiness

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 5.12 Mental | | | | | | |
| The student knows that fluency in music reading skills facilitates learning to play an instrument or to sing. | I U H | K8 | 2b<br>5a<br>5b | | 2.0 | |
| The student knows that knowledge of techniques is required for achieving desired tonal effect. | I U H | K8 | 1a<br>5a<br>5b | | | (C) Tone production<br>(V1) Mastery - virtuosity<br>(V1) Self-discipline |
| The student knows the literature of his instrument, its forms and its relation to music today. | H | K2<br>K4<br>K6 | 1a<br>3a<br>5a | | | (C) Style<br>(V1) Commitment |
| The student knows forms of idiomatic use of his instrument and/or voice (e.g., jazz, trumpet, blues vocal quality). | I U H | K2 | 1a<br>4a<br>5a | | | (C) Tone<br>(V1) Aesthetic perception |
| The student knows the characteristic sounds of instruments and voices as performed by well-known artists. | U H | K3<br>K6 | 1a<br>4a | | | (C) Style<br>(V1) Aesthetic perception<br>(V1) Individualism |
| The student knows the value of imitating examples that are demonstrated to him in developing psycho-motor skills. | I U H | K5<br>K8 | 5b | | 5.31 | (V1) Respect for knowledge of others |
| The student knows that practice is the essential factor in increasing skill and technical proficiency on his instrument. | I U H | K8 | 5a<br>5b | | | (V1) Self-discipline |

5. Performing Music
5.1 Readiness

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 5.13 Physical | | | | | | |
| The student knows the physical characteristics, timbres, range, registers and textural and dynamic possibilities of his performing instrument or voice. | P I U H | K3 | 5a | | | (C) Timbre<br>(C) Dynamics<br>(V1) Mastery - virtuosity |
| The student knows ways in which pitch is oriented and produced on an instrument or by voice (e.g., large to small, tightening of vocal chords, bowing, pedaling, strumming). | P I U H | K7 | 5a | | | (C) Pitch<br>(C) Tone<br>(V1) Mastery - virtuosity |
| The student knows the proper care and handling of voice and instruments (e.g., irritants, storage, assembly). | P I U H | K7 | 5a | | | (V1) Responsible ness |
| The student knows the bodily care measures that facilitate tone production (e.g., muscle development, foods to avoid prior to performance, avoiding colds, etc.) | P I U H | K3<br>K8 | 5a | | | (V1) Self-discipline |
| The student knows the reasons for proper posture while singing or playing his instrument (e.g., tone production, mental accuity, appearance). | P I U H | K8 | 5a | | | (V1) Self-discipline |
| The student knows the technique by which the different pitches are produced (e.g., fingering position, embouchure, breath). | P I U H | K7<br>K8 | 5a | | | (C) Technique<br>(V1) Mastery - virtuosity |
| The student knows ways in which idiomatic techniques are employed for musical expression (e.g., jazz timbres, mutes, col legno). | I U H | K8 | 5a | | | (C) Idioms<br>(V1) Aesthetic perception |

5. Performing Music

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 5.2 Guided Response | | | | | | |
| The student is able to imitate any initial singing or playing technique for producing separate tones that is described or demonstrated to him. | P I U H | P44<br>P47<br>P66<br>P78 | 5a | 5a | | (C) Tone<br>(V1) Mastery - virtuosity |
| The student is able to image the sound of tones that are demonstrated to him. | P I U H | P11<br>P12<br>P32<br>P41 | 5a | 5a | | (C) Tone |
| The student is able to use an imaged sound as a guide in producing a tone or tones with his voice or instrument. | P I U H | P45<br>P47<br>P65<br>P78 | 5a | 5a | | (C) Tone |
| The student is able to control the duration, pitch, intensity and timbre in the production of tone in the use of voice or instrument (e.g., breath control, intonation, embouchure, arm weight, register). | I U H | P65<br>P78 | 5a | 5a | | (C) Tone<br>(V1) Mastery - virtuosity |
| The student is able to produce vocal timbre as it relates to diction. | I U H | P44<br>P65<br>P78 | 5a | 5a | | (C) Timbre<br>(C) Tone production<br>(V1) Mastery - virtuosity |
| The student is able to produce musical effects evoked by the spoken "word pictures" of the conductor (e.g., make the tone sad, happy, vibrant). | I U H | P44<br>P65<br>P78 | 5a | 5a | 1.7<br>5.42 | (C) Tone<br>(V1) Cooperation<br>(V1) Empathy |
| The student is able to evaluate and correct his production of tones, patterns, phrases and rests, using voice or instrument against a model of imaged sound (trial and error). | I U H | P47<br>P62<br>P65<br>P78 | 5b | 5a | | (C) Tone<br>(V1) Mastery - virtuosity |
| The student is able to produce responses to symbols and expression marks on the printed score with voice or instrument. | I U H | P44<br>P65<br>P78 | 2a<br>5a | 5a | 2.0 | (C) Symbols<br>(V1) Mastery - virtuosity |

5. Performing Music

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 5.2 Guided Response (Cont.) | | | | | | |
| The student is able to employ different types of accent in performing a composition (e.g., dynamic, agogic, harmonic, pattern). | H | P45<br>P65<br>P78 | 2a<br>5a | 5a | 1.16<br>5.0 | (C) Symbols<br>(C) Rhythm<br>(V1) Mastery - virtuosity<br>(V1) Aesthetic sensitivit |
| The student is able to evaluate and correct his production of any printed symbol or expression mark from the printed score (voice or instrument). | I U H | P47<br>P62<br>P65<br>P78 | 2a<br>2b<br>5b | 5a | 2.0 | (C) Symbols<br>(C) Evaluation<br>(V1) Mastery - virtuosity |
| The student is able to adjust his rate of physical response (articulation, fingering, bowing) to changes in tempo as indicated by notation, metronome, conductor's signals, or marching cadence. | I U H | P44<br>P65<br>P78 | 2a<br>5a | 5a | 1.25<br>1.62<br>5.4 | (C) Rhythm<br>(V1) Mastery - virtuosity |
| The student is able to persevere in his attempts to accomplish a psycho-motor response. | I U H | P64<br>P65 | 5b | 5a | 5.31 | (V1) Perseveranc<br>(V1) Self-discipline |

5. Performing Music
5.3 Practice

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 5.31 Individual Practice | | | | | | |
| The student is able to organize his practice time efficiently. | P I U H | P34<br>P65<br>P78 | 5b | 5a<br>5b | | (V1) Organizatio<br>(V1) Self-discipline<br>(V1) Efficiency |
| The student is able to tune his instrument. | I U H | P62<br>P63<br>P78 | 5a | 5a | | (C) Pitch |
| The student knows the reasons for "warming up" before playing his instrument or singing. | I U H | K8 | 5a | | | |
| The student knows appropriate techniques for "warming up" before playing his instrument or singing. | I U H | K7 | 5a | | | |
| The student is able to increase the performance range on his instrument. | I U H | P65<br>P78 | 5a | 5a | | (V1) Mastery-virtuosity |
| The student is able to make effective use of technical exercise to improve and correct technique. | I U H | P44<br>P65<br>P78 | 5a | 5a | | (C) Technique<br>(V1) Self-discipline<br>(V1) Mastery - virtuosity |
| The student is able to perform various articulations (e.g., staccato, slur, tenuto, accent, downbow). | I U H | P65<br>P78 | 5a | 5a | | (V1) Mastery - virtuosity |
| The student is able to organize his schedule so that he has time for adequate practice with his instrument or voice. | P I U H | P34<br>P65<br>P78 | 5b | 5a<br>5b | | (V1) Organizatio<br>(V1) Self-discipline |

5. Performing Music
5.3 Practice

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 5.32 Group Practice | | | | | | |
| The student is able to tune his instrument with others in an ensemble. | I U H | P44<br>P65<br>P78 | 5a | 5a | | (C) Pitch |
| The student knows standard gestures and directions employed by conductors of music. | I U H | K2 | 5a | | | |
| The student is able to follow directions given by the conductor. | I U H | P41<br>P44<br>P45<br>P65<br>P78 | 5a<br>5b | 5a | | (V1) Cooperatio |
| The student is able to adjust his performance to accommodate the performances of others in a group (i.e., to perform in ensemble with or without a conductor). | I U H | P65<br>P78 | 5a | 5a | | (V1) Cooperatio<br>(V1) Sensitivit<br>(V1) Respect fo others |
| The student knows the characteristics of a balanced ensemble as they pertain to his performing instrument (e.g., balance of parts, instruments which go together to achieve certain textures and styles). | I U H | K3 | 5a | | 5.5 | (C) Balance<br>(C) Texture<br>(C) Tonality<br>(V1) Aesthetic sensitivit |
| The student knows the principles of balance as they pertain to accompaniment. | P I U H | K3 | 5a | | | (C) Balance<br>(V1) Aesthetic sensitivity<br>(V1) Cooperatio<br>(V1) Considerat ness |
| The student is able to provide rhythmic accompaniment on simple instruments. | P I U | P44<br>P65<br>P78 | 5a | 5a | | (V1) Aesthetic sensitivity<br>(V1) Cooperatio<br>(V1) Considerat ness |

5. Performing Music
5.3 Practice

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 5.32 Group Practice (Cont.) | | | | | | |
| The student knows the developmental levels necessary to part singing (e.g., ostinato, round, canon, descant, partner song). | I U H | K2<br>K4 | 1a<br>5a | | | (C) Harmony |
| The student is able to sing a part in a vocal arrangement (e.g., SA, SSA, SAB, SATB). | I U H | P78 | 5a | 5a | | (C) Harmony<br>(V1) Mastery - virtuosity<br>(V1) Cooperation |

5. Performing Music

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Headings | Taxonomy (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 5.4 Rehearsal | | | | | | |
| The student knows the acoustical qualities of performance places and how they affect the dynamic level of tone production. | U H | K6<br>K8 | 5a | | 7.4 | (C) Acoustics<br>(C) Sound |

5. Performing Music
5.4 Rehearsal

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 5.41 Resolution of Uncertainty | | | | | | |
| The student is able to accept guidance and direction in solving problems of psychomotor performance. | P I U H | P41<br>P44<br>P65 | 5a | 5a | 5.2<br>5.31 | (C) Psychomotor performance<br>(V1) Education<br>(V1) Respect for knowledge o others |
| The student knows that rehearsal synthesizes such factors as balance, acoustics, style and expression in performance. | P I U H | K8 | 5a | | | (C) Synthesis |
| The student is able to analyze his performance problems and to take appropriate practice measures to resolve them. | P I U H | P43<br>P63<br>P65<br>P78 | 1a<br>5a<br>5b | 5a | | (C) Analysis<br>(V1) Self-discipline<br>(V1) Problem solving |
| The student knows that private lessons contribute to group performance skills. | P I U H | K8 | 5a<br>5b | | | |

5. Performing Music
5.4 Rehearsal

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 5.42 Interpretation | | | | | | |
| The student is able to interpret musical performance by applying conventional methods of musical analysis (e.g., stressing dissonance, understating resolution, communicating antecedent and consequent phrases). | U H | P43 P47 | 1a 5a | 5a | | (C) Analysis (C) Interpretation (V1) Aesthetic perception |
| The student is able to identify incorrect interpretations in musical performance in terms of conventional standards. | U H | P41 P47 | 5b | 5a | | (C) Interpretation (V1) Aesthetic perception |
| The student is able to discriminate among the styles of performing artists. | U H | P33 P45 | 4a 5a | 5a | | (C) Style (V1) Aesthetic perception |
| The student knows that interpretation in performance is a synthesis of all written indications in the score and many unwritten conventions (e.g., nuances, balance, style, climax). | I U H | K2 | 5a | | 1.51 | (C) Interpretation (V1) Aesthetic perception |
| The student is able to use vocal tone to enhance a vocal composition in performance. | P I U H | P65 P78. | 5a | 5a | | (C) Tone (C) Interpretation (V1) Mastery - virtuosity (V1) Aesthetic sensitivit (V1) Self-expressior |
| The student is able to analyze the text of a choral work for clues to mood, dynamics and tempo. | P I U H | P43 P47 | 1a 5a | 5a | | (C) Expressior (V1) Aesthetic sensitivit (V1) Integrity |
| The student is able to perform various musical ornamentations with instrument or voice (e.g., trills, grupetto, mordent). | U H | P65 P78 | 5a | 5a | | (V1) Mastery - virtuosity (V1) Self-discipline |

5. Performing Music
5.4 Rehearsal

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 5.42 Interpretation (Cont.) | | | | | | |
| The student knows ways that conductors vary in conveying interpretive ideas to performers. | U H | K5 | 5a | 4a<br>4b | 5.6 | (C) Interpretation<br>(V1) Aesthetic perception |

5. Performing Music
5.4 Rehearsal

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 5.43 Synthesis | | | | | | |
| The student is able to use analysis as an aid to memorizing music. | I U H | P43<br>P65 | 5a | 5a<br>5b | 1. | (C) Memory |
| The student is able to employ analysis and memorization in preparing himself for expressive music performances. | P I U H | P43<br>P65<br>P78 | 5a<br>5b | 5a<br>5b | | (C) Aural imagery, music<br>(V1) Mastery - virtuosity |
| The student knows that mental and emotional identification with the content of the composition is an essential component of expressive performance. | I U H | K3<br>K8 | 5a | 4a<br>4d | 1.6<br>5.11<br>5.12 | (C) Expression<br>(V1) Integrity<br>(V1) Aesthetic sensitivity |
| The student knows ways that unwritten conventions of nuance, balance, style and climax contribute to a synthesis of expression in performance. | I U H | K8 | 5a | | | (C) Expression<br>(V1) Aesthetic perception |

5. Performing Music

| COURSE GOALS | Level P/I U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 5.5 Origination | | | | | | |
| The student knows factors to consider in selecting a repertoire for performance (e.g., types of literature suitable for organizations of various sizes, balance in programming). | U H | K3<br>K7 | 5a | 5a<br>5b | | (C) Program planning<br>(V1) Aesthetic sensitivity<br>(V1) Respect for views of others<br>(V1) Self-knowledge |
| The student knows the different purposes of arranging and transcribing music (e.g., piano composition for orchestra, orchestral composition for band). | H | K2<br>K7 | 1a<br>5a | | | |
| The student knows that emotion and inspiration during performance contribute to the quality of an improvised solo. | I U H | K8 | 5a<br>5b | | | (C) Emotion<br>(C) Inspiration<br>(V1) Emotion<br>(V1) Inspiration<br>(V1) Creativity |
| The student knows ways in which harmonization of a melody is achieved (e.g., uses of sixths and thirds from the underlying chords). | I U H | K3 | 1a<br>5a | | 1.2<br>1.3 | (C) Harmony<br>(V1) Aesthetic perception<br>(V1) Imaginativeness |
| The student is able to vary the composition through ornamentation or improvisation with voice or instrument. | U H | P65<br>P78 | 5a<br>6a | 5a | 6.1 | (V1) Creativity<br>(V1) Imaginativeness<br>(V1) Innovativeness |
| The student knows that the acts of composing and performing can take place simultaneously in the electronic medium, as well as in traditional performing media. | I U H | K6 | 5a<br>6a | | 5.0<br>6.0 | (C) Technology |

5. Performing Music

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 5.5 Origination | | | | | | |
| The student is able to apply performance techniques of one instrument or environmental sound source to another instrument or sound source. | I U H | P65 P78 | 5a | 5a | 1.43 | |

5. Performing Music

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 5.6 Performance | | | | | | |
| The student knows factors to consider in planning and producing musical presentations in cooperation with other school departments (e.g., dance, speech, art). | I U H | K3<br>K8 | 3b<br>5a | | 5.5 | (V1) Cooperation<br>(V1) Respect for knowledge of others |
| The student knows considerations necessary to accommodate dynamic level of performance to the acoustical possibilities of a performing situation. | U H | K8 | 5a | 4a<br>4d | | (C) Tone |
| The student knows that the purpose of public performance is communication with the audience. | I U H | K2<br>K8 | 1b<br>5a<br>5b | 4a | | (V1) Sensitivity |
| The student knows conventions of appropriate performance behavior (e.g., physical appearance, elimination of distracting mannerisms, extension of courtesies to the conductor). | P I U H | K2 | 5a<br>5b | 4a<br>4d | | (V1) Considerateness<br>(V1) Sensitivity<br>(V1) Dignity<br>(V1) Self-confidence |
| The student knows that personal satisfaction results from participation in a musical performance. | P I U H | K8 | 5b | 4a | | (V1) Self-worth<br>(V1) Sharing - contributing<br>(V1) Participation |

6. Creating Music

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 6. Creating Music | | | | | | |
| The student knows the location and use of print and non-print materials related to creating in music (e.g., card catalog: Composition (Music); Reader's Guide. "Composition (Music)"; Area and Building Audio-Visual Catalogs: "Composition, Music.") | I U H | K6 | 6a | | | (C) Resources, musical<br>(V1) Inquiry |
| The student knows that the creative act includes inspirational and intuitive factors, in addition to knowledge and process. | I U H | K3 | 6a<br>6b | 4a | 1.0<br>2.0<br>6.1<br>6.2 | (V1) Creativity |

6. Creating Music
6.1 Knowledge and Process in Creativity

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 6.11 The Compositional Framework | | | | | | |
| The student knows that the intended outcome of the creative process in music is usually a musical composition. | I U H | G2<br>K8 | 1a<br>1b<br>6a<br>6b | | | (V1) Creativity |
| The student knows that creative processes in music may be employed in exploration, imitation, ornamentation, interpretation, improvisation, and transcription. | I U H | K8 | 1a<br>6a<br>6b | 4a<br>4d | 1.0<br>5.2<br>5.42<br>5.5 | (V1) Creativity<br>(V1) Self-expression |
| The student knows how a creative idea may evolve into a complete musical composition (e.g., through composing, rehearsing, performing and evaluating). | I U H | K4 | 1a<br>6a<br>6b | 4a<br>4d | | (V1) Creativity |
| The student knows that a creative idea contains the germ of its own setting and development. | I U H | K3 | 1a<br>6b | | 1.5 | (V1) Creativity |
| The student knows that recognition of a creative idea may occur in many contexts (e.g., through exploration and imitation, through inadequacy of existing material, in response to art or nature, through an assignment). | I U H | K6 | 3b<br>6a<br>6b | 4a<br>4d | 1.0<br>5.2<br>5.42<br>5.5 | (V1) Creativity |
| The student knows that a creative idea may suggest a style of musical composition which, if adopted, requires the use of conventions within that style. | I U H | K7 | 1a<br>6a<br>6b | | 1.0<br>3.0<br>3.7<br>4.23<br>8.2 | (V1) Creativity<br>(V1) Aesthetic perception |

6. Creating Music
6.1 Knowledge and Process in Creativity

| COURSE GOALS | Level ?/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 6.12 Composition | | | | | | |
| The student knows ways in which the simplicity or complexity of composition in music may vary (e.g., evaluation of creative idea, selection of resources and techniques, extent of plan). | I U H | K8 | 1a<br>6a<br>6b | 4a<br>4d | 1.0<br>2.0<br>3.0<br>4.0 | (V1) Creativity |
| The student is able to evaluate various stylistic implications of a creative idea (e.g., does the idea lend itself to imitative treatment? homophonic setting?). | I U H | P47 | 1a<br>6a<br>6b | 5a | 1.5<br>3.0 | (V1) Creativity |
| The student is able to evaluate his own response to a creative idea (i.e., analyze the basis of his affective response and of his critical judgment). | I U H | P23<br>P47 | 6a<br>6b | 5a | 8.1 | (V1) Aesthetic perception<br>(V1) Creativity |
| The student is able to evaluate the worth of a creative idea according to objective critical standards. | I U H | P24<br>P47 | 6a<br>6b | 5a | 1.5<br>8.3 | (V1) Aesthetic perception<br>(V1) Objectivity |
| The student is able to choose form, style, and instrumentation appropriate for carrying out his creative idea. | I U H | P31<br>P62 | 1a<br>1b<br>6a<br>6b | 5a | 1.5<br>2.3<br>3.0 | (V1) Creativity |
| The student is able to accord his creative idea and to generate plausible possibilities and contingencies for its development. | I U H | P32 | 1a<br>1b<br>6a<br>6b | 5a | 1.0<br>2.0 | (V1) Creativity |
| The student is able to generate subject matter for his creative idea as required for style and form. | I U H | P33<br>P47<br>P67 | 1a<br>1b<br>6a<br>6b | 5a | 1.51<br>1.52 | (C) Style<br>(C) Form<br>(V1) Creativity |
| The student is able to sequence his musical subject matter within the form to achieve unity and variety, balance, and appropriate key relationships. | I U H | P34 | 1a<br>1b<br>6a<br>6b | 5a | 1.51<br>1.52 | (C) Balance<br>(C) Unity and variety<br>(V1) Creativity<br>(V1) Aesthetic perception<br>(V1) Aesthetic sensitivity |

6. Creating Music
6.1 Knowledge and Process in Creativity

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 6.12 Composition (Cont.) | | | | | | |
| The student is able to expand his melodic ideas to achieve clarity, completeness and cadence. | I U H | P35<br>P48 | 1a<br>1b<br>6a<br>6b | 5a | 1.51<br>1.52 | (C) Melody<br>(V1) Creativity |
| The student is able to abstract from the melodic content those figures and phrases that will lend themselves to development (e.g., rhythmic unity, imitation in supportive voices, and filling of transitional space). | I U H | P37 | 1a<br>1b<br>6a<br>6b | 5a | 1.112<br>1.31<br>1.511<br>1.525 | (C) Melody<br>(C) Form<br>(V1) Creativity |
| The student is able to read through his ideas in their formal outline and image the sounds in order to stimulate creative process. | I U H | P32<br>P41 | 1a<br>1b<br>6a<br>6b | 5a | 2.0<br>6.2 | (C) Aural imagery<br>(V1) Creativity |
| The student is able to infer from his developmental figures the kinds of variation processes that may achieve desired effects (e.g., imitation, inversion, sequence). | I U H | P42 | 1a<br>1b<br>6a<br>6b | 5a | 1.112<br>1.511<br>1.512<br>1.525 | (C) Form<br>(C) Variation<br>(V1) Creativity |
| The student is able to analyze the supportive structure (i.e., voicings, textures and harmonizations) that are required to carry out his compositional plan. | I U H | P43 | 1a<br>1b<br>6a<br>6b | 5a | 1.31<br>1.32 | (C) Texture<br>(C) Harmony<br>(V1) Creativity |
| The student is able to repeat the elements within the form as a maximal unifying factor in his composition (e.g., create first and second endings, expand developments, provide codas). | I U H | P44 | 1a<br>1b<br>6a<br>6b | 5a | 1.513<br>1.52 | (C) Balance<br>(C) Repetition<br>(C) Form<br>(V1) Creativity |
| The student knows the various peripheral, dynamic and expressive devices useful in meeting requirements of form and style (e.g., introductions, interludes, climaxes). | I U H | K2<br>K3<br>K8 | 1a<br>1b<br>6a<br>6b | | 1.5<br>1.6<br>2.3 | (C) Expression<br>(V1) Creativity<br>(V1) Aesthetic perception |

6. Creating Music
6.1 Knowledge and Process in Creativity

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 6.12 Composition (Cont.) | | | | | | |
| The student is able to bring his knowledge and techniques of composition together with the process selections he has made and complete his musical compositions. | I U H | P46<br>P67 | 1a<br>1b<br>6a<br>6b | 5a | 6.2 | (V1) Creativity |
| The student is able to check his composition against standards and make adjustments. | I U H | P47<br>P67 | 1a<br>1b<br>6a<br>6b | 5a | 8.3 | |
| The student is able to interpret the mood and character of his composition (i.e., provide tempo markings, expression marks, dynamic markings, ritardandos and accelerandos). | I U H | P43<br>P48 | 1a<br>1b<br>6a<br>6b | 5a | 1.6<br>1.7<br>2.3 | (C) Expression<br>(C) Mood<br>(V1) Creativity |
| The student is able to identify and formally outline the factors required to process his creative ideas (subject matter) (e.g., intricacies of texture, spatial requirement, developmental possibilities). | I U H | P31<br>P33<br>P34 | 1a<br>1b<br>6a<br>6b | 5a | 1.5 | (V1) Creativity |

6. Creating Music
6.1 Knowledge and process in creativity

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 6.13 Rehearsal and Performance | | | | | | |
| The student is able to predict the performance requirements of his musical composition (e.g., difficulties for performers, time required for rehearsing). | I U H | P51 | 1a<br>1b<br>6a<br>6b | 5a | 5.0 | (C) Prediction<br>(V1) Creativity |
| The student is able to formulate a plan for testing his musical composition (e.g., finding players, arranging rehearsal factors). | I U H | P52 | 1a<br>1b<br>6a<br>6b | 5a | 5.3<br>5.4 | (V1) Creativity<br>(V1) Initiative |
| The student is able to make revisions of his musical composition after performance testing to satisfy performance criteria and meet his own standards. | I U H | P54 | 1a<br>1b<br>5a<br>5b<br>6a<br>6b | 5a | 5.5<br>8.3 | (V1) Creativity |
| The student is able to test his musical composition in performance (e.g., conducting, rehearsing, recording). | I U H | P53 | 1a<br>1b<br>5a<br>5b<br>6a<br>6b | 5a | 5.32<br>5.43<br>5.6 | (C) Performance<br>(V1) Creativity<br>(V1) Initiative |

6. Creating Music
6.1 Knowledge and process in creativity

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 6.14 Evaluation | | | | | | |
| The student is able to evaluate criticisms objectively which indicate discrepancies between his completed composition and conventional standards. | I U H | P21<br>P22 | 1a<br>1b<br>6a<br>6b | 5a | 8.3<br>8.4 | (V1) Authentici<br>(V1) Respect fo views of others<br>(V1) Objectivit |
| The student is able to effect revisions in his musical composition that meet standards of criticism. | I U H | P54<br>P63<br>P74 | 1a<br>1b<br>6a<br>6b | 5a | 2.0 | (V1) Respect fo views of others<br>(V1) Mastery |
| The student is able to encode the final copy of his composition (e.g., write out parts, edit, document). | I U H | P66<br>P67 | 1a<br>1b<br>2b<br>6a<br>6b | 5a | 2.0<br>7.3 | (C) Symbols<br>(V1) Self-discipline |

6. Creating Music
6.1 Knowledge and process in creativity

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 6.15 Other dimensions in creativity | | | | | | |
| The student knows that creative process in music is a result of interaction -- conscious and unconscious -- between freedom and discipline (inspiration with knowledge and process). | I U H | G2<br>K8 | 1a<br>1b<br>6a<br>6b | | 6.2 | (V1) Creativity<br>(V1) Self-discipline<br>(V1) Freedom |
| The student knows that knowledge and process can be standardized (conventionalized) but imagination and emotion cannot. | I U H | G2<br>K3<br>K5 | 6b | | 6.2<br>8.3 | (V1) Creativity |
| The student knows that computers have been programmed to compose music using known possibilities and contingencies. | I U H | K7 | 6b | | 6.2<br>3.7 | (V1) Creativity |
| The student knows that computers have no access to conscious and unconscious impulses and imagery. | I U H | K3<br>K7 | 6b | | 2.0 | |
| The student knows that conscious and unconscious impulses and imagery are part of the creative process. | I U H | K3 | 6b | | 2.0 | (V1) Creativity |
| The student knows that individuals who create music with great facility have assimilated their discipline to the unconscious and are free to allow interplay of knowledge and process with imagination, emotion and energy. | I U H | K7 | 6b | | 1.0<br>2.0<br>3.0<br>6.1<br>8.4 | (V1) Creativity<br>(V1) Skill mastery |

7. The Role of Music in Society

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 7. The Role of Music in Society | | | | | | |
| The student knows the location and use of print and non-print materials related to integrating music with other disciplines (e.g., Reader's Guide: "Music - Finance"; "Phonograph Records - Recording"; card catalog: "Music - Dictionaries"; Audio-Visual Center Catalogs: "Sound", "Music"; Community Resources Catalog: "Music"). | I U H | K4 | 3b | | | (C) Knowledge<br>(C) Integration<br>(C) Resources, musical<br>(V1) Inquiry |
| The student knows ways that music has been and is influenced by philosophical, sociological, economic, political and technological factors in the culture. | U H | K8 | 7a | 4b | 3.0<br>8.2 | (C) Culture<br>(C) Ideology<br>(C) Technology<br>(V1) Respect for cultural heritage |
| The student knows ways of using his musical abilities to participate in community activities (e.g., church choir, community band). | I U H | K7 | 1a<br>5a<br>5b<br>7a<br>7b | 1c<br>3c | | (C) Community<br>(V1) Participatic<br>(V1) Self-expression |
| The student knows ways in which industry and government support the arts (e.g., commissioning works, sponsoring organizations, funding musical education). | U H | K8 | 3a<br>3b<br>7a | 4b | | (C) Technology |
| The student knows ways in which newspapers influence the musical life of a city (e.g., music criticism, concert advertisements, music store advertisements, personal want ads). | U H | K8 | 7a | 4b | 7.4 | |

7. The Role of Music in Society

| COURSE GOALS | Level P/I/U/A | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 7.1 Arts | | | | | | |
| The student knows the location and use of print and non-print materials related to the integrating of music and the arts (e.g., Reader's Guide: "Art and Music", "Music and Literature", "Moving Pictures - Musical Themes"; Audio-Visual Resource Center Catalogs: "Music"; or building music bibliographies for entries that reflect art and music themes). | I U H | K6 | 3b | | | (C) Resources, musical<br>(C) Enculturation<br>(V1) Inquiry |
| The student knows that elements such as line, shape, balance, color, texture and rhythm are basic to all the arts. | I U H | G2<br>K3 | 1a<br>3b | | | (C) Line<br>(C) Texture<br>(C) Rhythm<br>(C) Balance<br>(V1) Aesthetic perception |
| The student knows ways in which expressive elements of music are similar to elements of physical movement, such as tempo, rhythm, style balance. | H | K5 | 1a<br>3b | | | (C) Expression<br>(C) Movement<br>(V1) Aesthetic perception |
| The student knows extra-musical sources which have inspired musical composition (e.g., history - Moses in Egypt; painting - Pictures at an Exhibition; legend, Hansel and Gretel). | I U H | K6<br>K8 | | | | (C) Inspiration<br>(C) Culture<br>(V1) Respect for cultural heritage |
| The student knows ways in which background music affects the mood, cation and meaning in dramatic productions; i.e., television, radio and movies (e.g., Jules and Jim, Bonnie and Clyde, TV comedy). | I U H | K8 | 1a<br>3b | | 1.7 | (C) Mood<br>(V1) Aesthetic perception |
| The student knows music from musical theater and the concert stage which has been popularized by television and the movies (e.g., Ninth Symphony - Beethoven; Piano concerto No. 21 - Mozart). | I U H | K3<br>K6 | 3b | | | (C) Culture<br>(C) Media |

7. The Role of Music in Society

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Course Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 7.2 Cultures | | | | | | |
| The student knows the location and use of print and non-print materials related to the integration of music and culture (e.g., Reader's Guide: "Musician and Society", "Music Festivals", "Folk Music"; card catalog or H.W. Wilson Catalog, Children's Catalog or Senior High School Catalog: "Folk Songs"; National Airs, Songs, Hymns, Music - History; LP Records and motion pictures; local audio-visual center; newspaper indexes). | I U H | K6 | 3a | 3c | | (C) Knowledge<br>(C) Enculturation<br>(C) Values<br>(C) Resources, music<br>(V1) Inquiry |
| The student knows that popular media content is largely controlled by marketing concerns which are governed by and in turn influence both taste and spending. | U H | K8 | 7a | 2c<br>4b | 8.4 | (C) Technology<br>(C) Culture<br>(C) Cultural values |
| The student knows that mass media influence value systems and thus affect preferences in music. | U H | K8 | 7a | 4b | 8.1 | (C) Technology<br>(C) Cultural values |
| The student knows that technological media include any communications of man that do not involve himself personally (e.g., publication of music, books, advertisements, radio, television, films, recordings, instruments). | U H | K2<br>K3 | 7a | | 7.1<br>8.5 | (C) Technology<br>(C) Communicatio |
| The student knows ways in which technology supports a value system in music (e.g., speeds up the oral transmission of folk songs). | U H | K7<br>K8 | 7a | | | (C) Technology<br>(C) Values<br>(C) Cultural values |

7. The Role of Music in Society

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 7.2 Cultures (Cont.) | | | | | | |
| The student knows ways by which technology may neglect a value system in music (e.g., neglect of a composer during his lifetime, non-support of concert music). | U H | K7<br>K8 | 7a | 4b | | (C) Technology<br>(C) Values<br>(C) Cultural values |
| The student knows ways that music (songs) is integrated into culture: work songs, patriotic songs, ceremony and rituals, religious, mourning, love songs, cradle songs, narrative songs, artistic expression, etc. | P I U H | K6<br>K8 | 1a<br>3a<br>3b<br>7a | 1b | | (C) Culture<br>(C) Style<br>(V1) Respect for cultural heritage |
| The student knows that political issues influence both the development of folk songs and nationalism in concert music (e.g., war). | U H | K8 | 7a | 4b | | (C) Politics<br>(C) Nationalism<br>(V1) Respect for cultural heritage |
| The student knows ways in which political issues are manifest in folk music (e.g., through topical songs and protest songs, rock). | U H | K3 | 7a | 4b | | (C) Politics<br>(C) Cultural values<br>(C) Values<br>(C) Propaganda<br>(V1) Rights of expression<br>(V1) Democracy |
| The student knows the sources and themes of folk songs. | I U H | K4 | 1a<br>3a<br>3b<br>7a | | 3.74 | (C) Culture<br>(C) Cultural values<br>(V1) Respect for cultural heritage<br>(V1) Human dignity<br>(V1) Aesthetic sensitivity |

7. The Role of Music in Society

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 7.2 Cultures (Cont.) | | | | | | |
| The student knows ways in which folk music may vary from community to community (e.g., idiomatic use of language; accompanying instruments; melodic, rhythmic, and harmonic conventions). | I U H | K3<br>K5 | 1a<br>7a | | 3.74 | (C) Culture<br>(V1) Aesthetic perception<br>(V1) Respect for cultural heritage |
| The student knows ways in which a folk song as a medium of communication differs from other forms of folklore (e.g., possibility for group participation). | H | K3<br>K5 | 1a<br>3b<br>7a | | 3.74 | (C) Culture |
| The student knows musical compositions for which folk music has provided thematic material (e.g., Billy the Kid - Copland; Academic Festival Overture - Brahms). | I U H | K8 | 1a<br>3a<br>7a | | 1.5 | (C) Culture<br>(V1) Respect for cultural heritage<br>(V1) Aesthetic perception |
| The student knows ways in which "urban folk music" has developed as an expression of city people's ideas and emotions (e.g., protest songs). | U H | K4 | 7a | | 3.7 | (C) Culture<br>(C) Cultural values<br>(C) Values<br>(V1) Rights of expression<br>(V1) Freedom<br>(V1) Justice<br>(V1) Dignity<br>(V1) Social sensitivity |
| The student knows that oral transmission is a requirement for folk songs. | I U H | K4<br>K8 | 7a | | | (C) Culture |
| The student knows ways in which modern communication methods have accelerated oral transmission of folk music (e.g., records and radios). | I U H | K4<br>K8 | 7a | | | (C) Technology<br>(C) Media |

7. The Role of Music in Society

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classification | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 7.2 Cultures (Cont.) | | | | | | |
| The student knows ways that standards for acceptable vocal quality in folk music differ from bel canto style (e.g., acceptability of rough or nasal quality; highly individualized expression). | I U H | K5<br>K9 | 7a | | | (C) Tone<br>(C) Culture<br>(V1) Aesthetic perception |
| The student knows that the involvement of the singer with the meaning of the folk song is the basic criterion by which he is judged. | I U H | K9 | 7a | 4a<br>4d | 8.3 | (C) Style<br>(V1) Aesthetic sensitivity<br>(V1) Authenticity |
| The student knows some well-known collectors and performers in the history of folk music (e.g., Child, John and Alan Lomax, Cecil Sharp, Leadbelly, Pete Seeger). | I U H | K1 | 7a | | | (C) Culture<br>(V1) Respect for cultural heritage |
| The student knows natural and acoustical resources whose availability may influence the development of music within a culture (e.g., access to certain materials, bamboo, etc.) | I U H | K8 | 7a | | 7.4 | (C) Culture<br>(V1) Respect for cultural heritage |
| The student knows that the wealth of a culture can accelerate musical exploration, innovation and development. | I U H | K8 | 7a | | 7.4 | (C) Culture<br>(C) Resources<br>(V1) Innovativeness |
| The student knows ways in which climate and geography may affect musical development (e.g., invigorating climates: highly developed musical culture; enervating climate: preoccupation with survival). | I U H | K6<br>K8 | 1a<br>3a<br>7a | 4b | | (C) Culture<br>(V1) Aesthetic sensitivity<br>(V1) Respect for other cultures |

7. The Role of Music in Society

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 7.2 Cultures (Cont.) | | | | | | |
| The student knows some musical effects resulting from conditions imposed by the geographical features of a country (e.g., mountain yodels, alpine horns, natural materials at hand for constructing instruments, provincial lyrics of an isolated region). | I U H | K3<br>K6<br>K8 | 1a<br>3a<br>7a | 4b<br>4e | | (C) Culture<br>(V1) Aesthetic sensitivity<br>(V1) Respect for other cultures |
| The student knows ways in which the amount of wealth available for leisure spending affects music (e.g., more money, more support, more market, more training). | U H | K8 | 7a | 4b | | (C) Culture<br>(C) Leisure |
| The student knows ways that many economic limitations may be overcome in musical pursuits (e.g., through renting instruments, student tickets, concert music on FM radio, scholarships). | U H | K4 | 7a<br>7b | 4b | 8.1 | (C) Culture<br>(V1) Initiative<br>(V1) Thrift |
| The student knows ways in which inventions affect the music of a culture (e.g., machinery for occupations produced more leisure time in which to enjoy music, off-set press facilitated distribution of printed music, invention of transistors facilitated the economic availability of sound transmission equipment). | U H | K4<br>K8 | 1a<br>3a<br>3b<br>7a | 4b | | (C) Culture<br>(C) Technology<br>(V1) Respect for cultural heritage |

7. The Role of Music in Society

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 7.3 Careers | | | | | | |
| The student knows the location and use of print and non-print materials related to careers in the field of music (e.g., Encyclopedia of Careers and Vocational Guidance; Dictionary of Occupational Titles; Chronicle Guidance Series Pamphlets; card catalog: "Music - Occupations"; Local Audio-Visual Catalogs: "Music as a Profession.") | P I U H | K6 | 7a | 3a<br>6a<br>4b<br>4c<br>4f | | (C) Resources, musical<br>(C) Careers<br>(C) Music<br>(V1) Inquiry |
| The student knows factors which may influence his choice of music as a career (e.g., opportunities for employment, types of employment, competition and performance). | U H | K3 | 7a<br>7b | 2a<br>4a<br>4b<br>4d<br>6a | | (C) Careers |
| The student knows career opportunities exist in the following areas of music: performance, composition, publication, recording, education, church music, musicology, construction and repair of instruments, music therapy. | U H | G2<br>K6 | 7b | 2a<br>4a<br>4b<br>4d<br>6a | | (C) Careers |
| The student knows job characteristics of those occupations associated with music. | U H | K3 | 7b | 2a<br>4a<br>4b<br>4d<br>6a | | (C) Careers<br>(V1) Self-actualization |
| The student knows preparation requirements for careers associated with music (e.g., technical training, private study, higher education). | U H | K3<br>K8 | 7b | 2a<br>4a<br>4b<br>4d<br>6a | | (C) Careers<br>(V1) Self-actualization |
| The student knows ways in which commercially employed personnel (e.g., disc jockeys, music critics and publicity men) influence popular musical tastes. | U H | K3<br>K8 | 8b | 2b<br>4b | | (C) Values<br>(C) Cultural values |

7. The Role of Music in Society

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept; (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 7.3 Careers (Cont.) | | | | | | |
| The student knows ways in which professional musicians contribute to the community (e.g., concerts, music instruction). | U H | K3<br>K8 | 7b | 2a<br>2b<br>2c<br>3b<br>4a<br>4b<br>4c<br>4d<br>4e | | (C) Careers<br>(V1) Self-actualizati |

7. The Role of Music in Society

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 7.4 Technology | | | | | | |
| The student knows the processes involved in manufacturing a disc recording (e.g., from tape of original performance to the marketed product). | I U H | K7 | 7a<br>7b | 4a<br>4d<br>4f | 7.2 | (C) Technology |
| The student knows ways recording equipment developed (e.g., cylinder, disc, tape). | H | K4 | 3a<br>3b<br>7a | | 7.2 | (C) Technology |
| The student knows the meaning of terms connected with recordings (e.g., L.P., hi-fi, 78, 45, 33, disc, cylinder, tape, cassette, stereophonic, monophonic, quadraphonic). | I U H | K1<br>K2 | 7a<br>7b | | | (C) Technology |
| The student knows electronic instruments used in the study and production of sound (e.g., oscillator, oscilloscope, woofer, tweeter, transmitter, amplifier). | U H | K1 | 1a<br>3b<br>7a | | 1.425 | (C) Technology |
| The student knows the science of sound as it pertains to the production of pitch. | H | K3<br>K7 | 1a<br>3b | | 1.22 | (C) Acoustics |
| The student knows the function of overtones as they pertain to timbre. | U H | K7 | 1a<br>3b | | 1.4 | (C) Acoustics |
| The student knows ways in which physical makeup and shape of a room or hall affect the quality of sound. | U H | K8 | 1a<br>3b | | | (C) Acoustics |

7. The Role of Music in Society

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V), V2) Value Words |
|---|---|---|---|---|---|---|
| 7.4 Technology (Cont.) | | | | | | |
| The student knows the scientific theories of the properties of sound (e.g., pitch or frequency, volume or amplitude, duration, timbre or overtones). | U H | G1<br>K7 | 1a<br>3b | | 1.11<br>1.21<br>1.4<br>1.61 | (C) Acoustics |

8. Valuing and Evaluating Music

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value words |
|---|---|---|---|---|---|---|
| 8. Valuing and Evaluating Music | | | | | | |
| The student knows that there are no inherent tonal relationships which produce values (i.e., immediate, automatic, pleasurable or unpleasurable, responses). | H | G2<br>K8 | 8a | | | (C) Values<br>(V1) Aesthetic perception |
| The student knows that values in music are based upon responses which are acquired through learning. | H | G2<br>K8 | 8a | 3b | | (C) Values<br>(V1) Aesthetic perception |
| The student knows the ways in which values determine the selection of music. | I U H | K8 | 8b | | 4.0<br>8.4 | (C) Values<br>(V1) Self-knowledge |
| The student knows that education in music leads to the development of personal artistic criteria which may differ from individual to individual. | H | | 8a | 1a<br>1b | | (C) Values<br>(V1) Respect for views of others |

8. Valuing and Evaluating Music

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V), (V2) Value words |
|---|---|---|---|---|---|---|
| 8.1 Formation of Musical Values | | | | | | |
| The student knows the location and use of print and non-print materials in valuing and evaluating music (e.g., Magazine and Newspaper Indexes: Critical Musical Reviews; Reader's Guide: Musical Reviews). | U H | K6 | 6b | | | (C) Resources, musical (V1) Inquiry |

8. Valuing and Evaluating Music
8.1 Formation of Musical Values

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 8.11 Affective Response | | | | | | |
| The student knows ways that one comes to have pleasurable associations with music (e.g., pleasurable activities while listening to music, sharing). | P I U H | K8 | 8a | 1a<br>1b<br>3c | | (C) Values<br>(V1) Pleasure<br>(V1) Participation |
| The student knows that it is possible to have preferences in music solely on the basis of pleasurable association and familiarity. | I U H | K8<br>K9 | | 3c | | (C) Values<br>(V1) Self-knowledge |
| The student is able to analyze his affective response to a musical experience (e.g., reasons for the response feelings the music elicits, associations the music recalls, musical principles to which he has been exposed). | I U H | P43 | 8a | 1a<br>1b<br>3c | 5a | (C) Values<br>(V1) Self-knowledge |
| The student knows that preferences based upon extra-musical associations may be confirmed and strengthened through aesthetic inquiry. | I U H | K8<br>K9 | 8a | 1a<br>1b<br>3c | | (C) Criticism |

8. Valuing and Evaluating Music
8.1 Formation of Musical Values

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 8.12 Aesthetic Response | | | | | | |
| The student knows that aesthetics in music is interpreted as the study of the relationship of music to the human senses and intellect. | H | K2 | 8a | 1a<br>1b<br>3c | | (C) Aesthetics |
| The student knows that aesthetic experience occurs as a result of interaction between the listener and a musical work (e.g., application of knowledge, affective response and critical judgment). | H | K8 | 8a | 1a<br>1b<br>3c | 4.0 | (C) Aesthetics<br>(C) Interaction |
| The student knows that concentrated attention in music listening is essential to the task of coordinating the intellect with sense perception. | H | K8 | 8a | 1a<br>1b<br>3c | | (C) Listening<br>(V1) Aesthetic perception<br>(C) Attention |
| The student knows that aesthetic inquiry leads to knowledge of differences in the music that is heard and the ability to discriminate. | H | K8 | 8a<br>8b | 1a<br>1b<br>3c | | (C) Aesthetics<br>(V1) Aesthetic perception<br>(C) Investigation |

Valuing and Evaluating Music

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 2 Bases for Comparing Different Kinds of Music | | | | | | |
| ıe student knows that in a culture ıch as ours, democratic principles :.g., equal opportunity, universal ducation, academic freedom, concensus opinion) operate to form a plurality values in music. | U H | G2<br>K8 | 8a<br>8b | 4b | | (C) Democracy<br>(C) Values<br>(C) Cultural values<br>(V1) Respect for views of others<br>(V1) Respect for other cultures<br>(V1) Equal opportunity<br>(V1) Universal education<br>(V1) Academic freedom<br>(V1) Concensus of opinion |
| ıe student knows that conventions are stablished, maintained and occasionally altered that provide the basis for reating and communicating music and ıat these differ from the music of one ulture to another. | U H | K5 | 8a | 1a<br>1b | | (C) Conventions<br>(V1) Respect for other cultures |
| ıe student knows that descriptive comarisons are possible, but critical udgments are not, between music based n different sets of conventions, beause criteria for critical judgment ill differ. | U H | K3<br>K5 | 8a | 1a<br>1b | | (C) Values<br>(C) Conventions |
| he student knows ways in which musical alues in society are influenced by olitical, economic and cultural values nd by the media employed by society to romote those values. | U H | K1<br>K8 | 8a | 4b | 7.2 | (C) Values<br>(C) Cultural values<br>(V1) Respect for views of others<br>(V1) Respect for other cultures |

8. Valuing and Evaluating Music

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 8.2 Bases for Comparing Different Kinds of Music (Cont.) | | | | | | |
| The student knows that music is often used for background to complement or heighten the pleasure of particular experiences, and that this music does not require concentrated attention and conscious application of critical judgment. | I U H | K1 | 8a | 3c | 7.2 | (V1) Pleasure |

8. Valuing and Evaluating Music

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 8.3 Bases for Judging (Evaluating) the Worth of Music | | | | | | |
| The student knows that the ability to render critical musical judgment is dependent on knowledge of the music form and the stylistic possibilities for its performance. | U H | K8<br>K9 | 8a | | | (C) Aesthetics<br>(V1) Aesthetic perception |
| The student is able to discriminate the relative worth of compositions of the same style and genre both in terms of conventional standards and in terms of expectancies fulfilled but not explainable in terms of conventional standards. | U H | P33<br>P45 | 8a | 5a | | (C) Values<br>(C) Cultural values<br>(V1) Aesthetic perception<br>(V1) Aesthetic sensitivity |
| The student knows that discrimination between interpretations in performance of the same composition depends upon consideration of appropriateness, validity, expressiveness, quality of sound, etc. | U H | K9 | 8a | | | (C) Values<br>(C) Cultural values<br>(V1) Aesthetic perception |
| The student knows that critical judgment of professional and amateur performances involves considerations of the suitability of repertoire to demands of performance, fulfillment of expectancies, etc. | U H | K9 | 8a | | | (C) Judgment<br>(V1) Aesthetic sensitivity<br>(V1) Respect for the views of others |
| The student knows the potential personal and societal values of leisure time use of music activities (e.g., taking lessons, performing, listening to records, concerts). | U H | K7 | 7a | 3c | | (C) Culture<br>(C) Leisure<br>(V1) Self-expression<br>(V1) Aesthetic sensitivity<br>(V1) Social sensitivity<br>(V1) Pleasure<br>(V1) Self-worth |

8. Valuing and Evaluating Music

| COURSE GOALS | Level P/I/U/H | Knowledge or Process Classifications | Subject Area Program Goals | Career Education Program Goals | Other Related Content Taxonomy Headings | (C) Concept/ (V1, V2) Value Words |
|---|---|---|---|---|---|---|
| 8.4 Commitment to Music | | | | | | |
| The student knows that styles are created and used by musicians in a particular time and place because of their commitments. | H | K4<br>K6 | 8b | 4a<br>4d | | (C) Cultural values<br>(C) Values<br>(V1) Commitment<br>(V1) Freedom of expression<br>(V1) Integrity<br>(V1) Individuality |
| The student is able to evaluate his own commitments to music (e.g., characterization, sharing, involvement with expressive performance, willingness to spend time, money in pursuit of music). | H | P22<br>P47 | 8b | 4a<br>4d<br>5a | | (C) Evaluation<br>(C) Values<br>(V1) Self-knowledge<br>(V1) Commitment |
| The student knows that inquiry into the nature of one's value system in music is a way of clarifying self -- of defining one's identity in relation to society. | H | K5<br>K7 | 8b | 1a<br>1b | 7.2<br>8.1 | (C) Identity<br>(C) Values<br>(V1) Inquiry<br>(V1) Self-knowledge |
| The student is able to associate his commitments in music and that of others to their effects on the continuing transformation of values in society. | H | P44 | 8a | 1a<br>1b<br>5a | 7.1<br>7.2 | (C) Values<br>(C) Change<br>(C) Cultural values<br>(V1) Commitment<br>(V1) Social sensitivity |

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